

Careers and Education

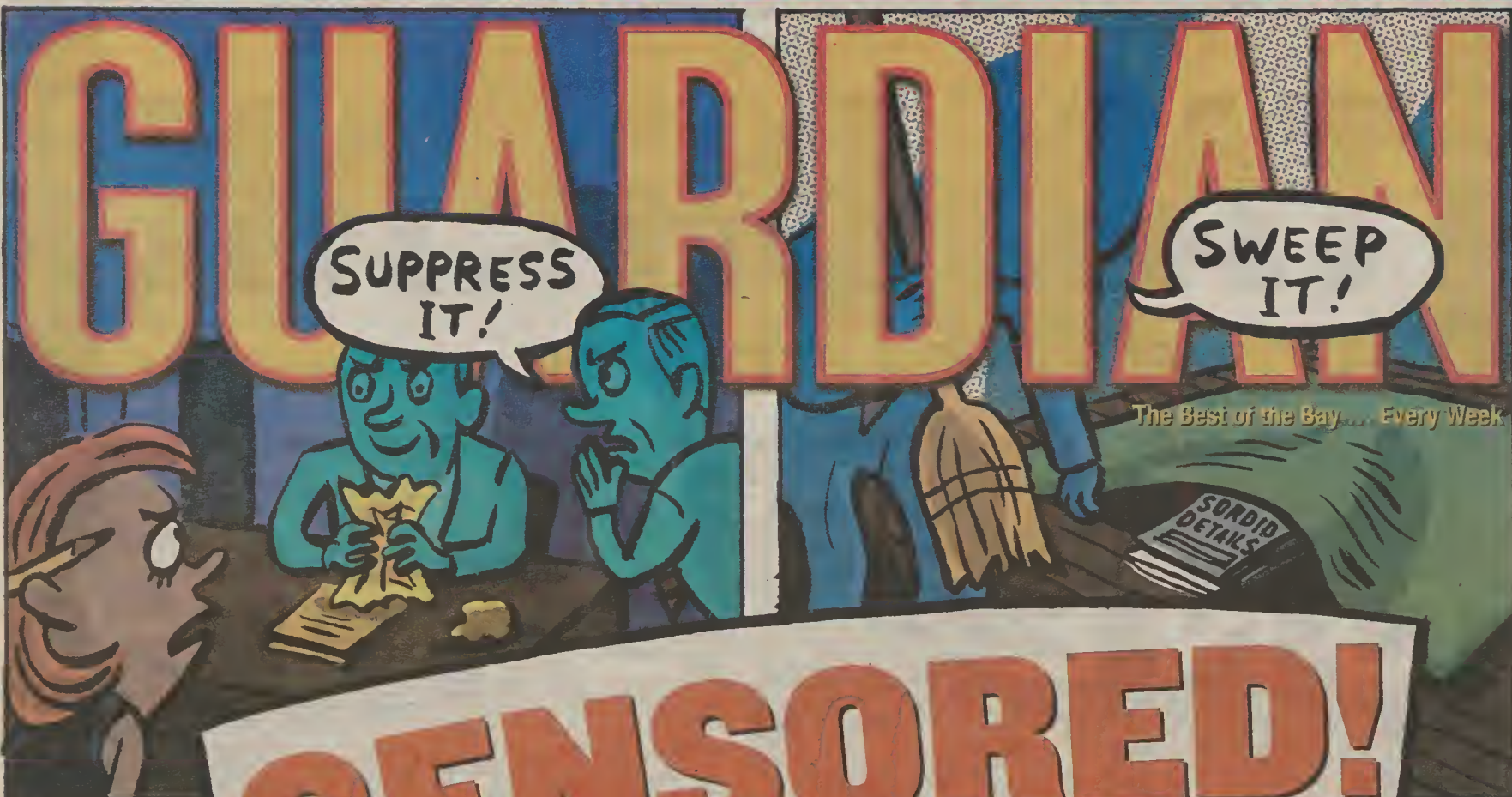
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Kill your car
Leave the beast
at home
April 19 [p.13]

Man bites dog
Josh Kun on the
dog-eat-dog Mexico City
of *Amores perros* [p.45]

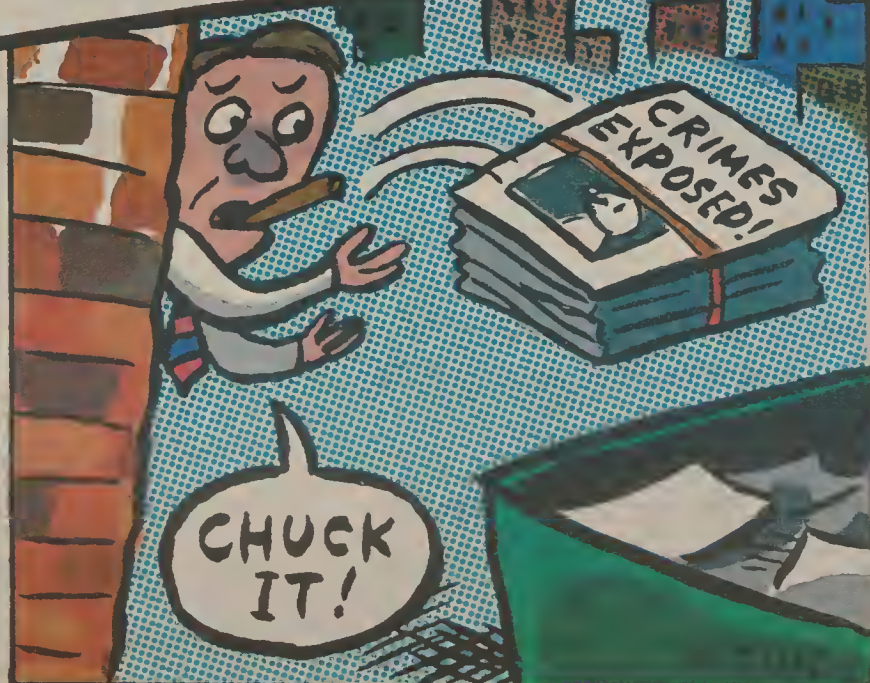
THE SAN FRANCISCO BAY

April 11–17, 2001 • Vol. 35, No. 28 • FREE



CENSORED!

The 10 big stories the major media refused to cover in 2000 [p.21]



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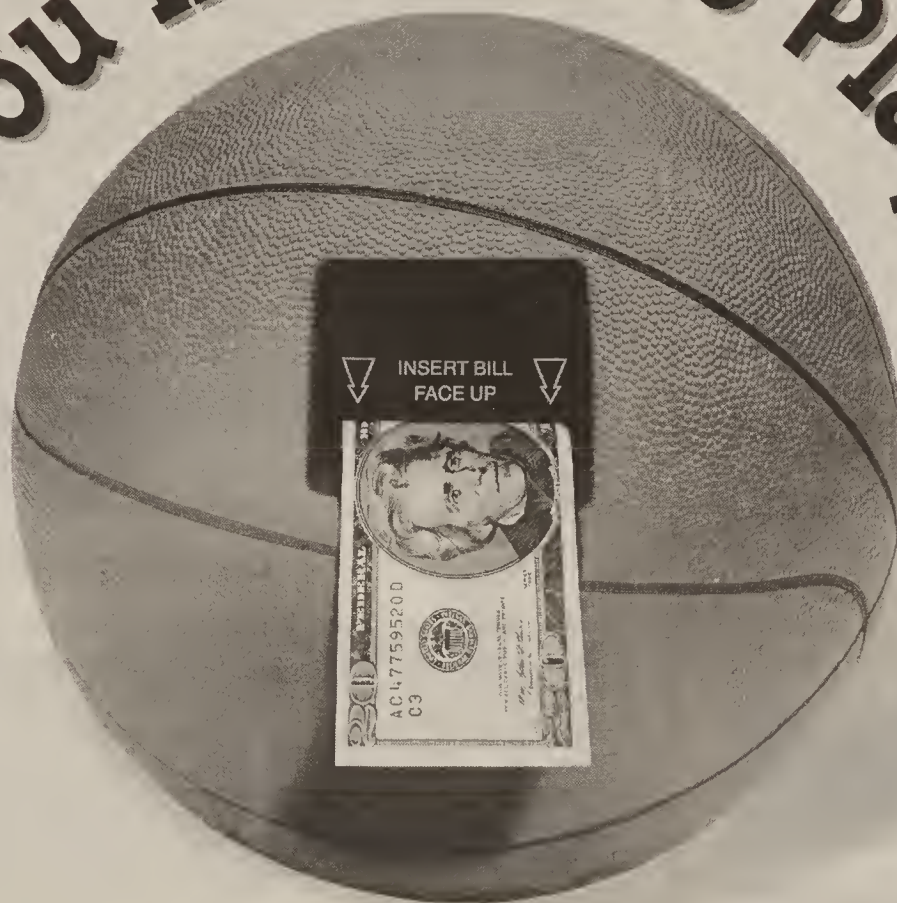
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1. Chelsea Piers web site. 2. *New York Times*, August 11, 1996; "Chelsea Piers: The Fight to Stay Afloat."
3. KGO Newstalk AM 810 editorial, March 29, 2001 4. <http://travel.excite.com>

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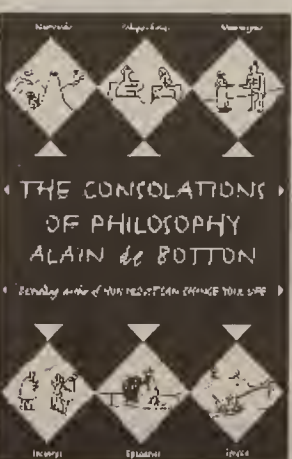
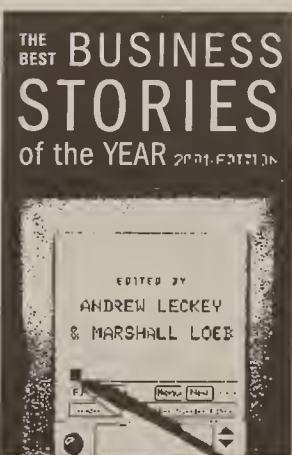
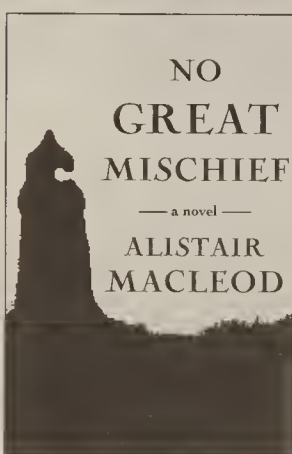
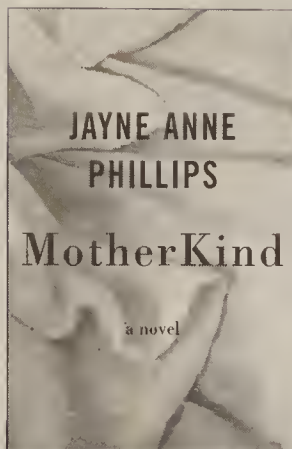
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The San Francisco Bay Guardian

April 11-17, 2001



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This year's Project Censored list of the biggest stories the media refused to cover in 2000 arrived the same week that PG&E declared bankruptcy, which has a sort of harmonic convergence. The history of how California got to the point where the largest private utility in the state had to file for Chapter 11 — with rolling blackouts predicted all summer and rates likely to soar — is really one of the great censored stories of the new millennium.

Gov. Gray Davis is blaming the Republicans (of course). PG&E is blaming the governor (which is easy, since he's done hardly anything to deal with the energy crisis). The legislature is blaming everyone but itself (how convenient). The mainstream news media is pointing fingers all around — but largely ignoring the fact that every major newspaper in this state supported deregulation.

What nobody is saying is that PG&E's bankruptcy, and the whole mess that it will create, is a fundamental failure of exactly the sort of policies that the private utilities, and both Davis and his GOP predecessor, and most of the Democrats and most of the Republicans in the legislature, and both Gore and Bush, and a long list of influential foundations, and almost every big media outlet in the nation, have been pushing for years now: Deregulation of big business. Privatization of public assets. The notion that government ought to be smaller, trade barriers should be removed, and the "free market" is best left to establish prices and allocate goods.

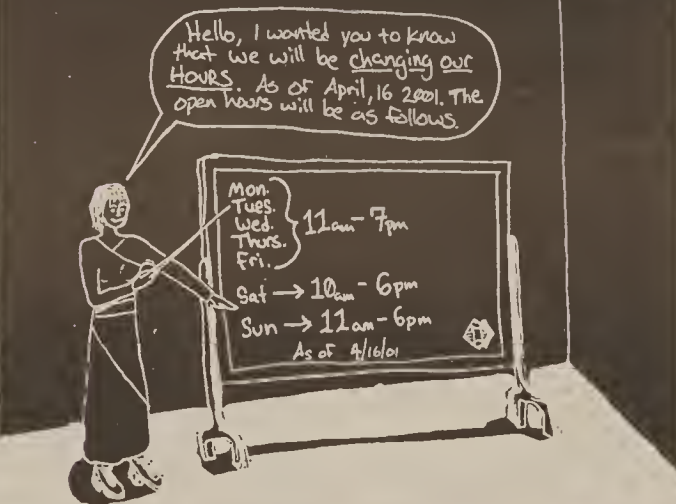
Here's the truth: unregulated capitalism doesn't work. Electricity is one of those goods so important to society that it leads to horrible excesses — and misallocation of both supply and demand. Meanwhile (look at Los Angeles) the public sector does some things very well, and selling electricity is one of them.

The whole economic theory that drives the "New Democrats" and the mainstream of what's called political debate these days is wrong. That's the real story here.

Tim Redmond
tredmond@sfbg.com

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Double-dipping

Ralph Nader says ATM fees at banks continue to rise.

Too much Pearl Jam

Ali Neff and Kurt Orzech on Pearl Jam's 72-album opus.

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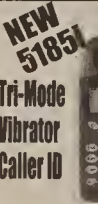
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letters to the editor

Big Brother is Big Brother

I would like to congratulate Daniel Zoll on his notable endeavor to give comprehensive coverage of a very politically charged issue in "Silence in Class" [3/21/01]. Readers with a concern about secrecy can find reassurance and information about the deal that UC Berkeley Plant and Microbial Biology has with Syngenta.

Regarding the editorial "Keep UC Public," I found some of the content very sinister. The initial suggested provisions to ward off conflicts of interest seem reasonable. In fact, many are already policy at various institutions. Then the scary part, "Require all full-time faculty to prepare annual economic disclosures." A broad rule like this, not delimited specifically to potential conflicts of interest, would be horrible. Big Brother, whether right-wing or left-wing, is still Big Brother.

Matt Metz
Berkeley

Eastern Europe, all in the last 80 years.

I was surprised to see such a factual and fair article on the subject. When it comes to the Middle East crisis, anyone who really knows the politics and some of the revisionist history gets stuck asking themselves this question: What's worse, no information at all, or complete misinformation? The myths about Israel have the average mainstream media-head brainwashed.

M. Shell
San Francisco

Racist logic

Re: "Unfair Shares" [3/14/01]. Mainstream media has consistently referred to foreign nationals who emigrate to Israel and become citizens and who then turn around and attempt to force Palestinians off disputed land as "settlers." At the same time these media organs denounce Zimbabweans who attempt to resettle land held by whites as "land takers," which sounds like language from the kindergarten field and worse. It's twisted and racist logic.

Ken Richard
San Francisco

Missing To-Do List

I enjoyed Joyce Slaton's piece "E-Zine-O-Rama" [3/14/01] but was surprised and disappointed to see that she'd omitted what I consider to be one of the most worthwhile electronic (and print) publications to emerge within the last year, *To-Do List* (www.todolist-magazine.com).

I include *To-Do List* among my favorite magazines partly because of its unique approach to issues that are close to my heart. I first heard about the magazine by word-of-mouth and was intrigued by its premise. It puts forth the notion that our most mundane daily details provide insight into more pressing issues of modern life: choosing singlehood over a mediocre relationship, working day jobs to support our art, and detesting while participating in a consumer culture, to name a few.

Perhaps even more important to me, however, is the magazine's writing, which is edgy, funny, and refreshingly personal without being confessional.

Sarah Skaggs
San Francisco

Maxi's defunct

Joyce Slaton needs to do her homework ["E-Zine-O-Rama," 3/14/01]. Maxi (www.maximag.com), has been defunct since mid 2000.

Maxi editor Janelle Brown, now a writer for *Salon*, said herself in an August 25, 2000 column that she is "...the former editor of a now-defunct woman's [sic] zine."

Sarah Grove
San Francisco

For the record

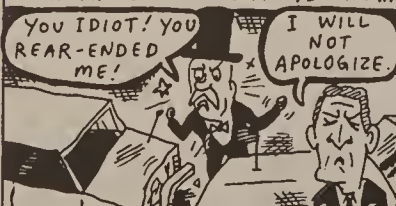
In last week's Dilettante column (4/4/01) the four-woman trapeze act at the beginning of the ArtAngels.org show was misidentified. The performance group was xeno.

TROUBLETOWN

IN FOUR MONTHS, PRESIDENT BUSH HAS MANAGED TO SCREW UP FOREIGN RELATIONS BIGTIME—LIKE AT THE PASSOVER PEACE CONFERENCE IN JERUSALEM.



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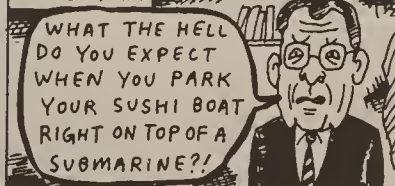
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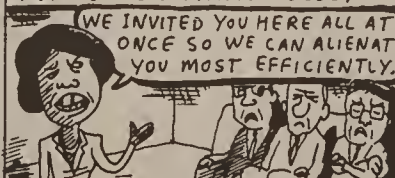
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BY LLOYD DANGLE

THEN THERE WAS RUMSFELD'S COMMENT ON THE FISHING BOAT INCIDENT...



THE CONDOLEEZA RICE EPISODE WITH THE LEADERS OF THE FORMER COMMUNIST BLOC!



BUT AT THE RATE HE'S GOING, BUSH SHOULD HAVE THE NUCLEAR ARMS RACE AND THE BERLIN WALL BACK UP BY SEPTEMBER.



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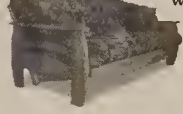
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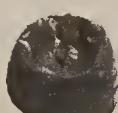
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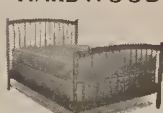
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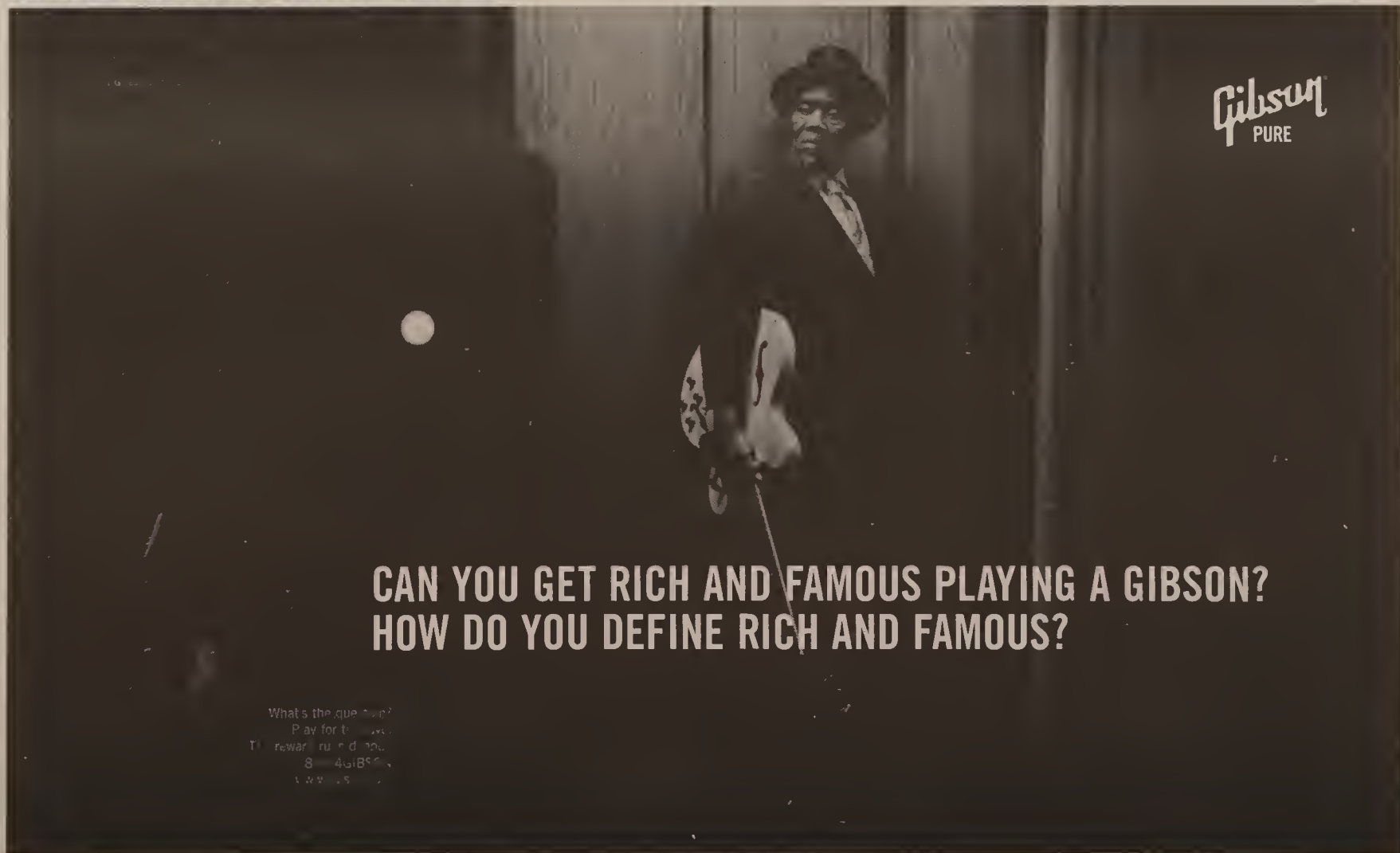


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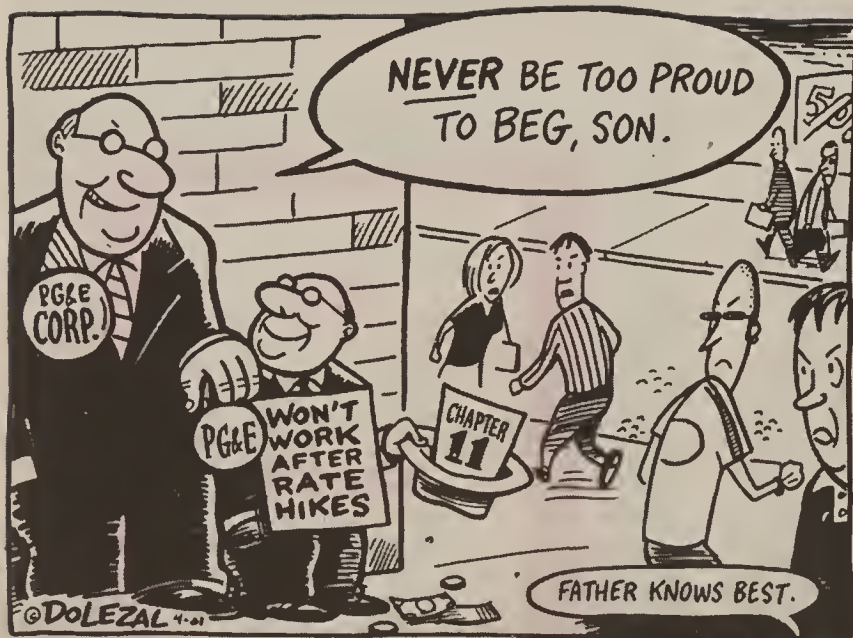
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opinion

by robert haaland and tommy avicolli mecca

Attack on district elections

In November 1977 San Francisco held its first district election for the Board of Supervisors. Harvey Milk, an openly gay man, was elected from the Castro. He ran on a pro-rent control, pro-labor, coalition-style, neighborhood-based platform. Dan White, a former police officer, was elected on a conservative platform and was strongly supported by big downtown interests and the real estate industry. White promised to rid San Francisco of radicals, social deviates, and incorrigibles.

On Nov. 27, 1978, White assassinated Milk and Mayor George Moscone. For the queer community it was an agonizing loss, and when White got off almost scot-free, it was a lesson to us on how little the world valued our lives and our deaths.

Shortly after Milk's death, the Chamber of Commerce and its big corporate allies, frustrated by their lack of control over the supervisors because of district elections, placed a repeal measure on the ballot in a special summer election. Big business cynically exploited the tragedy and argued that Milk's death was a result of district elections — and that district elections were harmful for the city. Voter turnout was low, and district elections were repealed.

Last week, as most San Franciscans know, Mayor Willie Brown and Sup. Chris Daly had a meeting focusing on community concerns over changes in the city's homeless-shelter program. The mayor arrived a half hour late and was belligerent from the start. Brown repeatedly refused to discuss any community concerns about the changes — including changes such as making homeless people sit upright in chairs at shelters. After repeated refusals to discuss the plan, in exasperation Daly told the mayor that he was "full of shit." The mayor lunged out of his seat, had to be restrained, cursed at Daly, and stormed out of the room, according to witness Jenny Friedenbach of the Coalition on Homelessness.

Within hours the mayor's press corps was spinning the event, claiming that Daly was the instigator and likening him to former supervisor White, murderer of Milk. Ever the sucker for

drama, the media went nuts.

Instead of covering the far-reaching implications of the policy differences on homeless programs, the newspapers and TV stations opined about the event and the horror of district elections. The worst pandering was done by KTVU, channel 2, when its morning news program actually featured footage of Milk's death, visually equating this verbal altercation with an assassination.

Mayor Brown severely diminished the tragic events of Milk's death for a specific political reward: the desire to tarnish the credibility of district elections.

Big business's pal Sup. Gavin Newsom, also joined in the attack on district elections, claiming that district elections amounted to a contest over who hated Willie Brown the most.

This week Jerry Threet, on behalf of the Harvey Milk Lesbian, Gay, Bisexual, and Transgender Democratic Club, called on the mayor to apologize to the queer community for likening Daly to White and asserted that, in fact, Daly is much like Milk in his politics.

We would go further. The mayor and Newsom's attempt to discredit district elections is an obvious political ploy that insults more than just the queer community. It insults democracy.

District elections have been a tremendous success. For the first time in years the Board of Supervisors has checked the power of a largely unaccountable mayor instead of serving as his rubber stamp. For the first time in decades neighborhood needs are more important than developers' profits. Underrepresented communities feel involved in the democratic process.

And when the Department of Human Services and the mayor try to dramatically change shelters in a draconian, senseless manner, there are supervisors like Daly who will go to bat on their behalf. Not unlike what Milk would've done. ❖

Robert Haaland and Tommy Avicolli Mecca are queer tenant activists.

editorials

Seize the power!

"Gov. Olson Calls For Finish Fight Against PG&E He Wants to See Utility Taken Over for Good of All the People"

Headline, Sacramento Bee, Oct. 30, 1941

When a private ferry service in Portland, Maine, went bankrupt back in the early 1980s, the city of Portland immediately joined the proceedings in federal bankruptcy court with the goal of keeping the essential public service in operation. The end result: the city wound up owning the ferry service, which is running smoothly today.

There's a lot of difference between a small ferry service in Maine and the nation's largest private electric utility. But there's a lesson here for the state of California and the city of San Francisco as Pacific Gas and Electric Company moves into Chapter 11 bankruptcy.

As Savannah Blackwell and Tim Redmond report on page 15, PG&E's legal ploy could have a major, lasting impact on the state and the city. Among other things, it could affect the state's ability to seize control of PG&E power plants (a plan that state senator John Burton is quite rightly now discussing) — and it could affect the city's ability to take over PG&E's distribution system, a possible outcome of the municipal utility district election on the November ballot.

So why are neither the state attorney general nor the San Francisco city attorney making any moves to become parties to the bankruptcy case?

That's just one of the most obvious troubling questions about the reaction of public officials to last week's bankruptcy filing. At this point, the governor, most of the state legislature, the mayor of San Francisco, and the San Francisco city attorney are sitting on their hands. After all the disasters of deregulation (which PG&E and Southern California Edison promoted) and all the rate hikes and the rolling blackouts, Gov. Gray Davis, Attorney General Bill Lockyer, Mayor Willie Brown, and City Attorney Louise Renne are still letting PG&E call the shots.

(That's not how state and local officials acted

years ago. As the above headline suggests, in 1941 Gov. Culbert Olson spoke at a rally in favor of a public power bond in San Francisco and called for the city to take over PG&E and create a municipal utility. But some things never change.)

If there were ever a time to move aggressively and quickly to protect the public's access to reliable and affordable electricity, it's now. The moves are so obvious it's amazing that, as of press time, none of the major news media in San Francisco has mentioned them:

- Renne and Lockyer should immediately file as parties in interest in PG&E's bankruptcy case and actively promote the right of the state and the city to take over PG&E assets by eminent domain. If Renne doesn't move, the supervisors should instruct her to do so (and if she still won't, should seek outside counsel, since Renne has a clear conflict of interest [see "A PG&E Dirty Trick," 4/04/01]).

- The state legislature should move quickly on Burton's proposal that the state use its emergency powers to take over all of PG&E's generating plants.

- The San Francisco supervisors should call for emergency hearings and a full investigation into the possibility of moving to enforce the Raker Act and begin eminent domain proceedings against PG&E quickly (before, for example, some outside company like Enron or Duke Power makes a bid).

- The supervisors should also direct the budget analyst, Harvey Rose, to conduct an audit of all contracts the city has with PG&E to determine what the city ought to renegotiate.

- At the very least the supervisors should immediately direct Renne to inform PG&E and the Turlock and Modesto Irrigation Districts that the city intends to renegotiate its power-sale contracts, starting at once, with the goal of bringing the Hetch Hetchy power back to the city.

It's been more than half a century since a California governor called for decisive action against PG&E. There's never been a better time to seize the power. ❖

A word to the 'Weekly'

It's tempting to ignore the *SF Weekly's* cover story last week, which was mostly an attack on the *Bay Guardian* lightly disguised as an attack on the municipal utility district initiative. Still, we have to admit: it's astonishing that our 32-year campaign against Pacific Gas and Electric has become so successful that our competition actually put Bruce Brugmann on the front page, carrying a sign that reads "Public Power Now."

Writer Peter Byrne, who recently wrote another cover story called "The Case for Ending Rent Control," made plenty of mistakes. Yes, the Raker Act does require San Francisco to operate a public power agency. No, the MUD will not randomly seize PG&E's assets without a financial feasibility study. (You can see a detailed response at sfbg.com/News/pgande/sfletter.html.)

But as part of the package, editor John Mecklin launched a curious attack on our journalistic ethics: he suggested that we'd failed to disclose our interest in the MUD campaign, that our coverage was somehow compromised by the fact that we were, and are, very much a part of a political crusade. That merits a brief comment.

The *Bay Guardian* is an activist newspaper. We get involved. We take stands on the issues we cover. We endorse candidates. We sometimes take on public campaigns on major local issues that nobody else will or can. That's why we (openly) promoted and helped finance the sunshine initiative and why we're doing

the same for the MUD campaign.

We do these things because we think a local newspaper should be part of its community. We have no hidden agenda, no financial interest in any of our causes (for your information, John, there's not much money in fighting PG&E.) We're a locally owned, independent operation that isn't shipping all its revenue off to some corporate headquarters to buy more papers and build a big chain, so our money (and our energy) stays right here in town, where we live and work and print the news and raise hell.

None of this is a secret to anyone who reads the paper on a regular basis. Frankly, we're a little surprised that the folks at the *SF Weekly* considered it worthy of note. We've never tried to cover up our involvement, in the MUD campaign or anything else.

It's easy to ridicule without offering solutions, and the *SF Weekly* (like the other papers in its Phoenix-based chain) ridicules relentlessly. We've yet to discover something that paper supports, something the folks over there aren't afraid to say they care about.

As for public power: Imagine where San Francisco would be today if City Hall had followed our suggestions when this crusade started, back in 1969. No blackouts, no rate hikes, no bankruptcy judge deciding the fate of our economy ... How about it, John? Would that really be so bad?

Tim Redmond

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Lofty plans?

Sup. Tony Hall thinks every city neighborhood should be blessed with lofts

By Cassi Feldman

When Sup. Tony Hall proposed transforming the city's live-work units into "loft housing" on March 26, the *San Francisco Chronicle* hailed it as a great compromise, an end to the feud between developers and neighborhood activists. To some extent, the paper was right. Hall's proposal closes a major loophole by forcing live-work developers to include affordable housing in their plans and to pay school fees. It allows people to work from home, but forbids the conversion of lofts to office space without city approval. On the surface it sounds pretty good, but planning politics aren't that simple. In fact, the only thing loft developers and their opponents agree on is that they both hate Hall's plan.

"It's horrible," said Building Inspection Commissioner Debra Walker, who helped spearhead the campaign against illegal loft conversions. "It legitimizes live-work as a main form of housing. It encourages people to build live-work and allows it to be built citywide." Walker and others say Hall's legislation, however well intentioned, presents a major threat to city neighborhoods.

The proposal lets lofts be built in any area where housing is permitted, not just the limited zones where live-work units are now contained. That means residents of North Beach or the Sunset could suddenly have a loft project — with several people working inside — in their neighborhood. Hall's legislation requires that at

least one person live in the loft housing, but in the past this provision has proved impossible to enforce.

Critics say that's not the worst of it. Since lofts can be converted to regular office space, a cute commercial strip could eventually turn into an office park. "If you want to build housing and keep it housing, it seems inappropriate to allow for conversion to office," Sup. Chris Daly wrote in response to the legislation. Even Joe O'Donoghue, head of the Residential Builders Association, which constructed most of the city's estimated 3,000 lofts, considers Hall's plan ill-conceived. "He does not respect the integrity of residential neighborhoods," O'Donoghue said, adding that the RBA never advocated for lofts citywide.

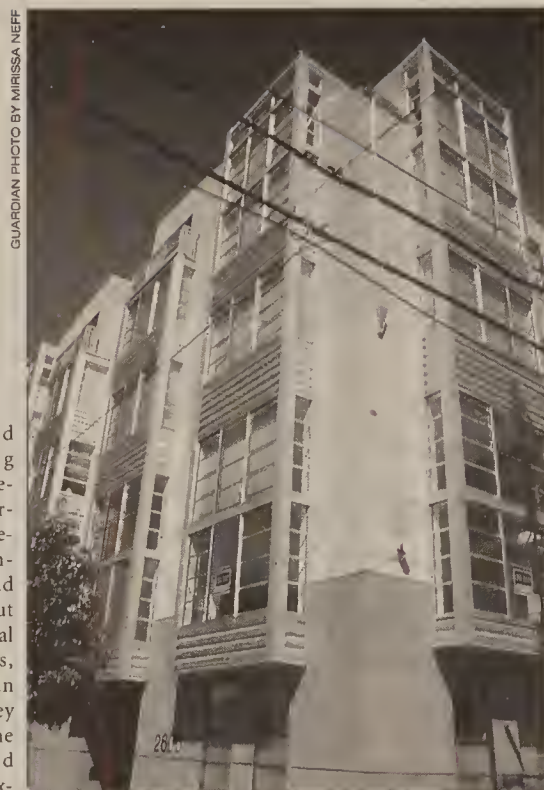
One of Hall's major arguments is a favorite of Mayor Willie Brown's: housing is housing. Hall was the only supervisor to oppose the six-month moratorium on live-work construction passed by the board in January. "This is a free-market society," Hall told us recently. "Builders build for profit. They want to keep working, and I want to keep them working." Even if Hall's proposal does help builders, which O'Donoghue denies, does it help the average San Franciscan?

Not according to Jim Berk, SoMa Clean Team coordinator. Since the law requires affordable apartments in loft projects of only 10 units or more, developers of smaller projects are still left off the hook. "Tony Hall's political expedi-

ency is a crock of shit; this is a pure giveaway," said Berk, who saw hundreds of lofts built in his backyard without a single affordable unit.

Though the live-work ordinance of 1988 was intended to create inexpensive space for artists, the dot-com boom and accompanying housing crisis redefined the market. Given the demand for high-end housing and the ability to put lofts in industrial neighborhoods, developers saw an opportunity. They filled SoMa, the Mission, and Potrero with "luxury lofts" for the newly rich. A few years later the picture changed: with two computers, a dart board, and a water cooler, a luxury loft was suddenly a trendy office.

Though neither of these were legal uses, the Planning Commission was slow to respond to violations. It wasn't until groups like the Mission Anti-Displacement Coalition and the Potrero Boosters got involved that things finally started to shift. Organizing a whole city of frus-



Ugly and expensive: Lofts are Hall's answer to the city's housing woes.

trated neighborhoods, they infiltrated the Planning Commission, and ultimately city hall, with a new agenda for city planning.

One of the Board of Supervisors' first moves was to enact a six-month moratorium on live-work development. The move was considered a victory for planning activists, but it may have had a negative effect.

See "Development" page 16

Auto-erotic asphyxiation

Save the planet: divorce your car on April 19

By A. Clay Thompson

You'd think the auto industry would be hurting. Constant gridlock grips the highways. Gasoline prices fluctuate between high and really high. Ford and Firestone are emerging from the tire fiasco looking more and more like a pair of corporate serial killers with a double-digit body count. Then there's the cataclysmic little matter, partially car-caused, of the earth's rising temperature.

But — here's to stating the obvious — our romance with the automobile shows few signs of waning. Detroit is selling bigger, stupider, more earth-defiling vehicles in record numbers. A century after its birth, the car has become the Terminator of technologies, a superkiller impervious to any attack.

On the margins, though, the auto's foes stand undeterred. Alarmed at the ecological costs of the car, they're pushing urbanites to abandon gas-guzzlers in favor of public transit, walking, and biking. The movement, which announced itself in 1992 with San Francisco's first Critical Mass bike ride, has built itself on anarchic, in-your-face protest tactics.

Now the militants are creeping into the mainstream. Cities around the globe will hold official "Earth Car Free Day" celebrations April 19, encouraging commuters to forego driving for a day. In a huge sym-

bolic action, the European Union last year sponsored auto-free events in 800 cities, closing streets in many towns and prompting an estimated 65 million people to go temporarily carless.

Urban planner J.H. Crawford, a former San Franciscan now living in Amsterdam, is pleased by the official interest. "We're starting to grow up and realize that we have limited energy supplies, a serious environmental situation directly related to burning fossil fuels, and are starting to acknowledge that while we may have a very high standard of living, our quality of life isn't so great," says Crawford, author of *Carfree Cities*, a glossy coffee-table book released last year. "That's the beginning of a search for solutions."

Showcasing towns that are already renouncing the car — Venice, Italy, chief among them — Crawford offers a blueprint for reclaiming urban space from the auto. "We don't have to start with an entire city; we can do it a piece at a time, learning from the experience as we go," he contends.

While San Francisco isn't officially marking Car Free Day, and the transportation department isn't about to de-pave the streets, alternative-transit agitators here aren't slacking. Drawing energy from Critical Mass and the hard-core anti-car crowd, the San Francisco Bicycle Coalition is work-



Carmageddon: Anti-auto activists destroy a car during a "Reclaim the Streets" protest in Berkeley in 1998.

ing on more than a dozen campaigns. In a few short years the group has morphed from a microscopic all-volunteer operation into a serious political force with influence at city hall and a membership of nearly 3,000.

Once outsiders, the coalition members now find themselves collaborating with city planners, merchants, and Muni officials to draft designs for a more pedestrian- and bike-friendly Market Street. Those plans, expected to be unveiled later this year, may include closing a couple of blocks at the eastern end of the thoroughfare. In March, coalition leaders even made a trip to Capitol Hill, pushing the California congressional delegation to find money for the thus-far unfunded undertaking.

Another project in the works is a proposed Center for Appropriate Technology, to be built — appropriately — on land once occupied by the Central Freeway. Following the

lead of nonprofits in Eugene, Santa Cruz, and Berkeley, coalition members envision a bustling four-story center with a bike shop, meeting space, offices for alt-transport groups and bike messengers, and two floors of housing for people without motor vehicles. Hopefully, riffs coalition head Dave Snyder, "we'll have a spot right on Octavia Boulevard. And nobody in our building will need a car because it'll be a 25-minute bike ride to anywhere in the city. It will be beautiful." Staffers for Mayor Willie Brown are intrigued, according to Snyder, though of course the real hurdle will be scraping up the dough.

Which brings us back to hard, smoggy reality. The United States, under the leadership of George W., has backed out of the Kyoto protocols on global warming, a move that may doom what is arguably the world's most important environmental

See "Environment," page 16

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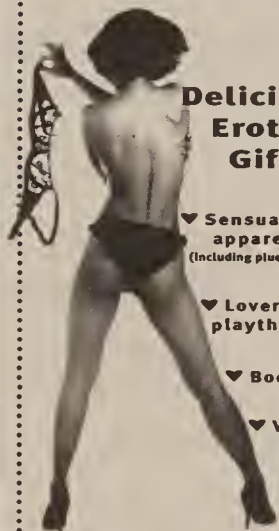
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by gabriel roth

Paris is burning

City Attorney Louise Renne is (a) a candidate for reelection, and (b) the lawyer for the Elections Department.

Acting elections director Phillip Paris fears that this situation could present a conflict of interest: if Renne or one of her opponents disputes some aspect of the election, Paris will need legal advice.

So he wants to hire an outside lawyer to handle matters relating to the Nov. 7 election. Guess who he needs to ask for permission?

"I would be more than uncomfortable with receiving advice on voting matters in an election in which my attorney is a candidate," Paris wrote in a Feb. 27 letter to Renne. He asked that she allow him to hire independent counsel.

Renne refused. In a March 5 letter to Paris, she argued that she's been in this situation before and no one put up a fuss.

"Twice I have represented the Department of Elections during a contested reelection race," the letter states. "I have consistently provided the Department of Elections with unbiased and ethical legal advice."

Paris fired back March 29. "The fact that this conflict of interest has not been previously noted and the law not followed does not in any way suggest that the law should not be followed in the future," he wrote. He threatened to ask for a court order to overrule Renne's decision — but to do even that, he says he needs her permission to get outside counsel.

Paris isn't the only one to raise the issue of Renne's conflict; Warren Hinckle blasted her for it in the *Independent*. But few city department heads have ever challenged Louise Renne so forcefully. Remember, Paris is only acting director right now. We'll see if he pays for his lèse-majesté.

City Attorney's Office spokesperson Nathan Ballard points out that attorneys general and secretaries of state continue to advise and oversee elections departments when they're up for reelection. "It's just the way government works," he said.

But, Ballard said, "in the event that a situation arises that may affect the outcome of the city attorney's race, we would not hesitate to refer the matter to outside counsel."

Of course, this probably won't come up. After all, who ever heard of an election getting tied up in the courts and turning into an endless legal — oh, wait. Never mind.

Tech no

For years the school district has been accused of giving away sweetheart deals to well-connected contractors. New superintendent Arlene Ackerman is trying to clean out the stables. And the *Chronicle* is slamming her for it.

According to the *Chronicle*, financial mismanagement has cost the school system a \$48 million grant. "Its budget woes are so severe" that it can't come up with the matching funds, *Chron* education reporter Julian Guthrie wrote April 2.

There's more to this than Guthrie lets on. Here's the story, from sources inside and outside the school administration.

The grant application was filed by Desmond McQuoid, the district's head of custodial services. McQuoid was acting on orders from Tim Tronson, the consultant who ran the facilities department until last fall.

McQuoid and Tronson are a colorful pair. Tronson was let go in October when an investigation turned up evidence of improper and potentially illegal contracting practices. McQuoid was in the news early last year for racking up 1,679 hours of overtime in a single school year. (McQuoid didn't return our calls; Tronson couldn't be found.)

These distinguished public servants took it upon themselves to apply for a \$48-million grant — a grant that would go to two private companies to rewire school buildings.

Why was a janitor applying for an information-technology grant? "That's the same question the superintendent asked," says schools spokesperson Jackie Wright.

The district's technical staff was miffed. The project is "completely inconsistent with existing district technologies ... and in fact favor[s] vendors in a most capricious manner," information services comanager Bruce Manson wrote in a Nov. 29 memo to schools CFO Cathi Vogel.

Ackerman heeded Manson's advice. Rather than spend some \$8 million in matching funds for a technical upgrade the district doesn't need, she opted to drop the grant until administrators could come up with a plan for how to use it.

Representatives of NEC and Inter-Tel, the firms that would have gotten the rewiring contracts, aren't happy. It's nothing to do with the money, says Inter-Tel's Jason King; they just hate to see the kids lose out. They met with school board member Mary Hernandez, who pushed Ackerman to reconsider.

That's when Guthrie got onto the story. It's not clear how she learned about the grant application (attempts to reach her were unsuccessful), but it probably wasn't through dogged investigative reporting.

Her article ran April 2 under the headline "S.F. Schools Can't Afford Huge Grant." The incident, she wrote, contributes to "a starkly unflattering picture" of the school system.

She quoted Tronson extensively, without mentioning that he'd been ousted for shady contracting activities. She named McQuoid as the coauthor of the grant but didn't mention the overtime scandal, although she uncovered it last year.

None of this has brought NEC or Inter-Tel any closer to getting the contracts. After Guthrie's story ran, Ackerman chewed out an NEC sales director for what she later called "highly irregular interactions with staff, board members, reporters..."

"I've never seen anything like it," she told us. ❖

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com.



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GEE, HOW COME THE MEDIA
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HEY—WHO TURNED OUT
THE LIGHTS?

Missing in action

Why aren't city and state officials intervening in the PG&E bankruptcy?

By Savannah Blackwell
and Tim Redmond

Pacific Gas and Electric Company's bankruptcy filing begins a long and complicated legal process that could have massive and lasting implications for consumers, the state, and cities like San Francisco, which is considering a move to public power. But in the wake of the April 6 filing — by any measure a pivotal event in the history of California energy policy — state and local officials, thus far, are largely missing in action. Dismaying news indeed, warn PG&E critics, who say the next month could be critical if the city wants to protect customers, who thus far have paid the utility billions since deregulation in 1996.

"San Francisco, just like the governor's office, will find itself hanging on a utility wire," said Ross Mirkarimi of the Coalition for Lower Utility Bills. "I'm shocked that the mayor and the City Attorney's Office have done nothing. There's no time to waste."

For starters, consumer activists say, Gov. Gray Davis and local officials like Mayor Willie Brown and City Attorney Louise Renne should be flexing all their political muscle to help determine the extent of PG&E's debt, which, no doubt, ultimately taxpayers and ratepayers will be asked to cover. The company claims it's \$9 billion in the red, but analysts at the Utility Reform Network, using the recent audit of PG&E by the California Public Utilities Commission (CPUC), have determined that the real figure is more like \$3.76 billion — once the "debt" of the utility company is offset by the profits the utility actually made selling power on the spot market and the profits PG&E's parent corporation made selling power plants.

"PG&E didn't have to declare bankruptcy," noted *Bailout Watch*, the Ratepayer Revolt online newsletter. "Its parent company, created to take advantage of deregulation, has over \$30 billion in assets."

In the 1996 and 1999 state regulatory rulings that allowed PG&E to split itself up, the CPUC clearly indicated that if the utility company is in financial trouble, the parent company is responsible. "The capital requirements of PG&E, as determined

to be necessary to meet its obligation to serve or to operate the utility in a prudent and efficient manner, shall be given first priority to the board of directors of PG&E's parent holding company and PG&E," the CPUC stipulated.

In other words, any business PG&E's corporate parent has done should be examined. For example, according to James Weil, a former administrative law judge for the CPUC who now heads a consumer group called Aglet Consumer Alliance, in October PG&E the California utility paid PG&E Corporation "somewhere around \$115 million to \$120 million" — which was used to cover a \$116 million dividend payout to stockholders.

But whether or not the company is actually broke, the bankruptcy action will change profoundly the relation the company has to every customer, vendor, and public agency. Among the implications:

Ratepayers could be stuck with even higher bills. When Public Service Company of New Hampshire filed for bankruptcy in 1988, the utility sought rate increases of as much as 180 percent. Small and low-income customers could run into other problems: deposits placed with PG&E to secure service are now part of a bankruptcy claim, and it may be hard to get them back.

Attempts to take over PG&E's assets by eminent domain now could be slowed or derailed. "It's an interesting situation," said Bob Lawless, a law professor at the University of Missouri and a bankruptcy expert. "It's not clear how an eminent domain action would be affected." If stockholders and creditors sought to block any seizure of PG&E's assets, Lawless told the *Bay Guardian*, that could potentially interfere with the ability of San Francisco to take over PG&E's local facilities as part of a public power effort.

The state's deregulation plan makes the eminent domain issue even more complicated. Bob Backus, a utility lawyer with Backus, Meyers, Rood and Branch in New Hampshire, said the United States has "never had a

utility go bankrupt in a deregulated environment. This is a new thing, and I'm not sure what the state's clout will be."

Backus, who represented consumers in the Public Service Company case, said that in a regulated environment the state has a strong standing in bankruptcy court because of its role in regulating the utility. But in California the state "surrendered" some of that role.

It's entirely possible, for instance, that an outside company — say, Enron or Duke Power, both of which are flush with cash — could make a bid for PG&E's assets. In that case, the city or the state might be forced into an expensive bidding war with a deep-pocketed investor. And that could drive up the price of any public buyout. Indeed, a growing number of consumer advocates suggests that PG&E filed for bankruptcy with exactly that scenario in mind.

In any case a takeover by another company would almost certainly lead to rate hikes. "If a private enterprise bails out PG&E at more than 10¢ on the dollar, we're stuck" with higher rates, Larry Klein, manager of the city's public power agency, Hetch Hetchy Water and Power, told the *Bay Guardian*.

On the other hand there's some precedent for using bankruptcy to promote a public takeover. In 1981, Lawless said, a private ferry in Portland, Maine, went bankrupt, and the city intervened with the court to keep the essential public service in business. "The case of Casco Bay Lines is a good bit different from this one," he noted. "The numbers are very, very different. But in that case the city ended up owning the company."

In any event, experts say, city and state officials ought to be moving aggressively to protect the public interest in court. "Absolutely, the attorney general and the city attorney should be in court as parties in interest," Lawless said. "The city and the state have multiple interests here and need to be represented, just like all the creditors and other parties to the case."

San Francisco, for example, pays PG&E millions of dollars in "wheeling fees" every year to transmit the city's power over the utility's lines. And the city is involved in complex three-way contracts with PG&E and the Turlock and Modesto Irrigation Districts for the sale of Hetch Hetchy power.

And yet city and state officials are doing nothing. Renne's office "is not ruling anything out," spokesperson Nathan Ballard told the *Bay Guardian*. But as of press time the city attorney had made no move to enter the case.

The same goes for the Attorney General's Office. "We're observing the proceedings," Nathan Barankin, a spokesperson for Attorney General Bill Lockyer, told the *Bay Guardian*.

So while creditors, potential buyers, shareholders, and all the other interested parties line up at the bankruptcy courthouse door, the public has no standing at all. ❖

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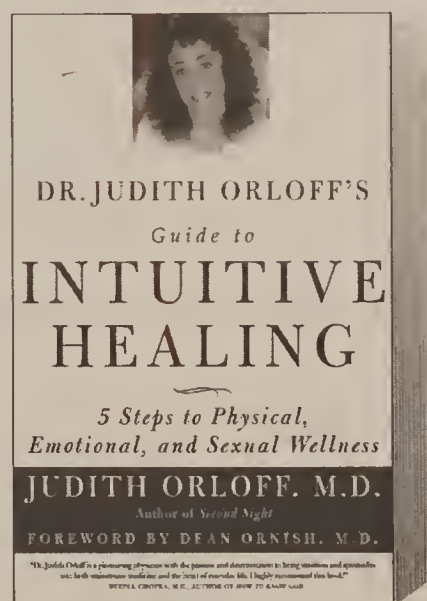
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Agency calls for city attorney disclosure

By Rachel Brahinsky

Long-simmering questions about City Attorney Louise Renne's ties to Pacific Gas and Electric surfaced again last week when a county commission delayed appointing her as its counsel until allegations of conflict of interest within her office are answered.

At a meeting of the San Francisco Local Agency Formation Commission (LAFCO), which is reviewing a municipal utility district (MUD) initiative, charges were raised that Renne should disclose her connection to PG&E when ruling on matters that involve the utility. Renne's husband, Paul Renne, is a litigator for Cooley Godward LLP, a San Francisco law firm that earned more than \$3 million representing PG&E between 1995 and 1999, according to the utility's filings with the California Public Utilities Commission (figures for 2000 were not available at press time).

Bruce B. Brugmann, editor and publisher of the *Bay Guardian*, told the commission that Renne should, at a minimum, answer a series of questions con-

cerning her ties to PG&E. Brugmann said Renne should disclose what work Cooley Godward has done in representing PG&E. He also asked how much money Paul Renne received in salary in the past 10 years, specifically because of the firm's work with the utility. Renne also was asked to provide a written opinion from either her office or from an independent attorney on whether her husband's work presents a conflict of interest for her.

At the April 5 meeting deputy city attorney Paula Jesson said, "The city attorney has determined that there isn't a conflict." She did agree to pass the questions on to Renne, though.

Renne's spokesperson Nathan Ballard said, "Paul Renne has never represented PG&E at any point during his legal career. These accusations of conflict are absurd."

When asked if Renne had seen the questions and if she intended to respond, Ballard said, "There will be some news about this soon.... Wait and see." He declined to elaborate.

Yet critics of the city attorney's PG&E connection point to her January 2000 eco-

nomic-interest statement filed with the city's Ethics Commission. The statement names Cooley Godward as her largest investment, worth more than \$100,000.

PG&E is expected to launch a massive campaign against plans to bring public power to San Francisco.

In other business LAFCO voted to abide by an agreement with several parties, including the cities of San Francisco and Brisbane, that would be affected if the MUD initiative is successful. The agreement states that the signers agree with a recent state legislative counsel opinion that would allow a new MUD to form if a majority of San Franciscans vote for it—even if Brisbane voters do not.

The group also voted unanimously to abide by the city's Sunshine Ordinance after receiving a letter from the Sunshine Ordinance Task Force urging the group to live by the law (as an agency created by state law, LAFCO does not automatically fall under the city code). ♦

E-mail Rachel Brahinsky at rachel@sfbg.com.

Marie Harrison to join good-government task force

By Rachel Brahinsky

The Board of Supervisors nominated activist reporter Marie Harrison last week as the newest member of the city's Sunshine Ordinance Task Force.

The 11-member task force hears complaints against city agencies that withhold public records or violate the city's strict public meeting rules as laid out in the Sunshine Ordinance.

Harrison is possibly best known for her weekly column in the *San Francisco Bay View* newspaper, where she reg-

ularly takes on government agencies that keep information from the public, and for her campaign for District 10 supervisor last year.

"I want to make sure there are no more unnecessary delays in getting out information," she said. "People don't think there's anyone to go to. They need to learn that they can go to the sunshine task force."

Harrison was appointed to a two-year term April 5 by unanimous vote of the Board of Supervisors' Rules Committee.

Harrison's appointment will be scheduled for confirmation by the full board in the next few weeks.

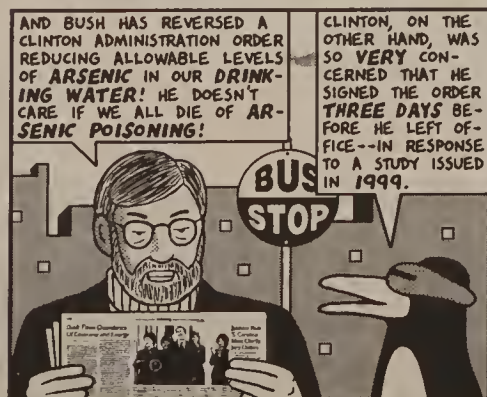
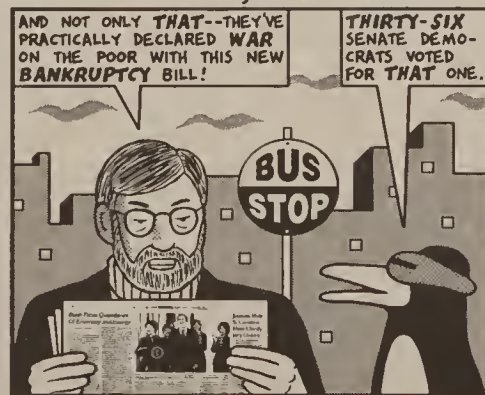
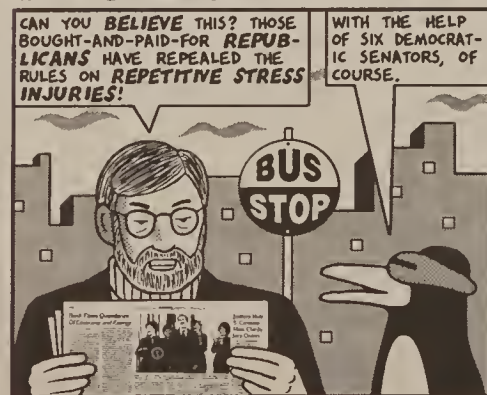
The Rules Committee will take up a second task-force appointment at its May 3 meeting. There are currently six applicants. ♦

The next meeting of the Sunshine Ordinance Task Force is April 24, 4 p.m. Call (415) 554-7724 to file a complaint.


E-mail Rachel Brahinsky at rachel@sfbg.com.

THIS MODERN WORLD

by TOM TOMORROW




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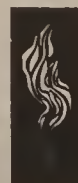
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Space provided and paid for by the Bay Guardian, as a public service to help poor John Mecklin, editor of the *SF Weekly*, who may be the only person in town who is still confused about the Bay Guardian's 32-year history of fighting PG&E -- openly, actively, and with no secret agenda.

P.S.: Just in case you're wondering what the *SF Weekly* does with its money, the paper ships its cash down to its owner, the New Times Corporation in Phoenix.

news on guard

Environment

From page 13

agreement. China and much of the developing world stand poised to adopt the auto — on a massive scale. And most Americans are more enamored than ever with internal combustion.

So what's to be done? On the political front — in lieu of dethroning W. — a national campaign pressuring the federal government to actually do something about global warming wouldn't be a bad place to start. Ideally such a campaign would bring together grassroots outfits like the bike coalition, big green groups, and labor — but don't hold your breath. A prime candidate for reform, and something that will be vigorously opposed by Bush's big-oil regime, is a rewrite of the federal tax code, which provides generous subsidies to petroleum producers. Those breaks could be given to clean-transit enterprises like fledgling hydrogen fuel-cell companies or manufacturers of low-emission buses.

On the personal front, Katie Alvard, author of *Divorce Your Car!*, offers a first step. "About a quarter of the trips that we drive for are under a quarter of a mile," the Michigan-based environmental writer says. "That's a tremendous number of trips that we're taking where we really don't need to use cars, and we can use our feet or a bicycle." ❖

E-mail A. Clay Thompson at adamclay@sfbg.com.

Development

From page 13

ative effect as well. Sup. Jake McGoldrick told us one reason he cosponsored Hall's plan was to avoid a "pissing match between the mayor and the board" when the moratorium ended. Sup. Sophie Maxwell said she might not have endorsed the legislation if Sup. Tom Amiano hadn't also introduced a plan to create a live-work task force, which could amend it. "We needed to come up with something," she said.

MAC organizer Eric Quezada disagrees. He told us he was disappointed that the board did not consult any of the community groups already grappling with the live-work issue. Since lofts are generally low-density and expensive and don't have many bedrooms, "they're just a bad use of land," he said. "Any legislation that will continue to give developers the incentive to build loft housing over regular housing is a mistake."

When asked whom he consulted with before drafting the legislation, Hall said, "Primarily myself and some builders I know." He obviously didn't consult the real estate market. According to Philip Chan of Makras Real Estate, there are three times as many vacant lofts for sale now than there were just six months ago. Some argue that lofts are already becoming a moot point, but Walker warns that we shouldn't relax our guard. "We need to learn from mistakes that we made and anticipate that the land crunch will come again. The city needs to take a policy of, 'What does the city need?' And we don't need lofts." ❖

E-mail Cassi Feldman at cassi@sfbg.com.

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Downtown development

Wednesday, April 11, support the South of Market Anti-Displacement Coalition as it presents its proposal to the mid-Market PAC of the Redevelopment Agency, including plans for nonprofit and arts spaces, affordable housing, and tactics to address displacement. 5:30 p.m., Ramada Hotel, 1231 Market, S.F. Free. (415) 227-9096.

Globalization and land in Brazil

Wednesday, April 11, Maria Gorete de Sousa and Antonio Pasquetti of Brazil's Landless Workers Movement (MST) talk about MST cooperatives and self-sustaining alternative development models. A new documentary on the MST also will be screened, at an event sponsored by Food First, Friends of the MST, and Global Exchange. 7:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$5-\$10 donation. (510) 849-2568.

Voices of Colombia

Wednesday, April 11 and Thursday, April 12, Colombian journalist Ignacio Gómez, winner of Amnesty International's Human Rights Special Award for Journalist under Threat, discusses the effects of U.S. military aid and the perils of practicing journalism in his country. Then Carlos Alberto Palacios of the Putumayo Project of Peaceful Coexistence speaks on human rights in the region where the U.S.-backed "counter-narcotic" offensive began last year, at an event sponsored by the Colombia Human Rights Network, the University of San Francisco, and various others. Ignacio Gómez, Wed/11, 7:30 p.m., Cartoon Art Museum, 2nd floor, 814 Mission, S.F. \$5, free for Media Alliance members. (415) 546-6334. Carlos Alberto Palacios, Wed/11, 7 p.m., 79 Dwinelle Hall, UC Berkeley. Thurs/12, 7:30 p.m., La Peña del Sur, 2870A 22nd St., S.F. \$5 donation. (415) 641-4781 or (415) 282-6941.

Fight the power

Thursday, April 12, the California Energy Commission holds an environmental justice workshop on the health risks associated with expanding the Potrero power plant, located in a community populated predominantly by people of color. 7 p.m., Potrero Neighborhood House, 953 DeHaro, S.F. Free. (415) 642-1091 or (916) 653-0159.

Life over profits

Thursday, April 12, join Global Exchange and the International Forum on Globalization at a vigil in solidarity with Brazil's policy of providing universal health care to AIDS patients and manufacturing affordable, generic AIDS drugs. The system, which has succeeded in cutting AIDS rates in half, is now threatened by a lawsuit filed by U.S.-based Merck pharmaceutical company under World Trade Organization rules. 12:30 p.m., Brazilian Consulate, 300 Montgomery, S.F. (415) 255-7296.

Navy imperialism

Thursday, April 12, Mills College ethnic studies professor Deborah Santana and Jim Stockton of the Okinawa Peace Network speak on the impact of U.S. military in Vieques, Puerto Rico and Okinawa,

Japan, at a teach-in hosted by Juntos. 7 p.m., Centro del Pueblo, 474 Valencia, S.F. \$3 donation. (415) 565-0201.

Power play

Thursday, April 12, organize to make public power a reality, at the next general meeting of the Coalition for Lower Utility Bills. 6-9 p.m., Chinatown Restaurant, 1744 Washington, S.F. (415) 364-1522.

Save New Mission Theater

Thursday, April 12, the Rules Committee of the San Francisco Board of Supervisors holds a public hearing on alternative plans for City College's Mission District campus, including new proposals to rehabilitate the historic New Mission Theater rather than demolish it. 1 p.m., 2nd floor, City Hall, 1 Carlton B. Goodlett Pl., S.F. (415) 820-1472.

Cuba libre

Friday, April 13, commemorate the 40th anniversary of Cuba's triumph at the Bay of Pigs at a celebration sponsored by the International Peace for Cuba Appeal and featuring speakers from the Cuba solidarity movement as well as Estela Bravo's video, "Fidel." 7 p.m., Room 30, 2489 Mission, S.F. \$5-\$10 donation. (415) 821-7575.

Pesticides and profits

Friday, April 13, find out about problems posed by the sharpshooter — an insect that can spread Pierce's disease among grape plants — and the pesticides that the wine industry has sprayed over more than 13,000 acres of California land. The implications for public health and organic farms will be discussed, as well as and nontoxic alternatives. 7 p.m., New College of California Theater, 777 Valencia, S.F. Free. (510) 895-2312.

Procession for the homeless

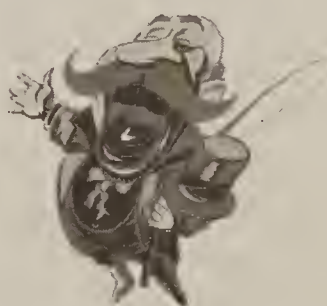
Friday, April 13, Tenenos Catholic Worker, the Homelessness Task Force, Christ United Presbyterian Church, and others hold a procession through the Tenderloin to call attention to the deplorable conditions faced by homeless people in San Francisco. 2 p.m., Civic Center Plaza, 1 Carlton B. Goodlett Pl., S.F. (415) 922-7553.

Green Earth

Sunday, April 15–Friday, April 20, celebrate Earth Week at a conference sponsored by the UC Berkeley Campus Green Party, CalPIRG, and others, and featuring panels on nuclear energy, genetically modified organisms, the future of national forests, and more. Go to ucb.earth-week.org or call for schedule and location information. University of California, Berk. Free. (510) 540-7720 or (510) 664-1540. ❖

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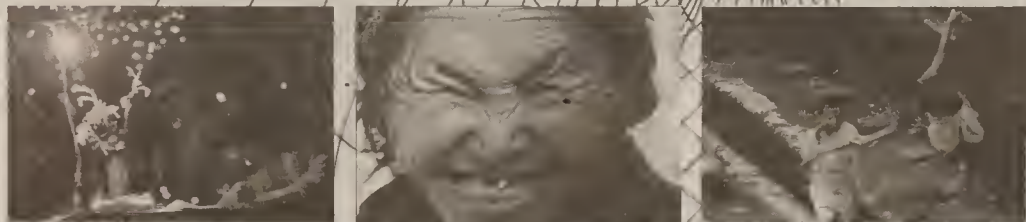
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Too hot to handle

Project Censored names the top stories buried by the mainstream media in 2000. *By Gabriel Roth, illustrations by Lloyd Dangle*



The stock market went down, then up, then down again. *Survivor's* ratings went up, and up, and up. And the mainstream media never averted their gaze, afraid to miss a single bump or dip.

Meanwhile, out of the frame, two trends remained constant in 2000: big corporations and the government continued to put profits first and people second — and people continued to fight back. But you wouldn't know that if you got your information exclusively from daily papers and TV news.

Some of the stories you missed: The bombing of the Chinese Embassy in the former Yugoslavia may not have been an accident. The United States could have stopped genocide in Rwanda. An independent study found that genetically modified foods cause serious health problems in rats. And multinational companies are fighting to privatize and commodify the world's water supply.

Those stories are all on Project Censored's 25th annual list of the year's most underreported news stories. The media-studies program, based at Sonoma State University, combs alternative weeklies, trade newsletters, scientific journals, and activist magazines and fer-

rets out the big stories that didn't appear anywhere else.

Censorship in the United States is a slippery thing. There is no government agency blacking out offending phrases before they can appear in the *New York Times* — although for a brief period in 1999 there were army propaganda specialists working at CNN, according to one of the stories on the Project Censored list.

But two important factors prevent mainstream news outlets from covering tough stories. First, papers end up reflecting the politics of their owners: their wishes trickle down from the publisher to the editor in chief to the national and metro editors to the reporters, who know very well what kind of stories will get on the front page and what kind will get hacked to pieces and buried on page A13.

Second, shrinking budgets mean fewer reporters are covering more stories in less time. Without the time or resources to pursue a lengthy investigation, they rely more and more on press releases and publicists — on the official cover stories of the corporate and government establishment.

So while the stories on this year's list

may have received some coverage in a few daily papers, none of them got the ongoing attention they deserved. They weren't blacked out because they were poorly reported: Many of the stories on past years' lists have turned out to be major scoops. Most were thoroughly documented; most were written by credible journalists.

"It's becoming increasingly easy to find stories," project director Peter Phillips says. "As the media becomes more and more consolidated and corporatized, it all starts to look the same."

Following are Project Censored's top 10 stories for 2000. To read the original articles and to find links to more information go to www.sfbg.com.

1. *World Bank and multinational corporations seek to privatize water*
More than one billion people lack access to fresh drinking water, according to the United Nations — and that number is expected to double in the next 10 years. World water consumption is growing more than twice as fast as the population.

For human beings this is a crisis. For corporations, though, it's an opportunity.

The world's biggest companies increasingly see water as the world's largest untapped commodity. They're moving to take over local water supplies in the name of profit. When municipal water services are privatized, rates are doubled or tripled, quality standards drop, and customers who can't pay are cut off.

And governments are lining up to help. Every year public officials from all over the world convene with big-business leaders and World Bank representatives at meetings of the World Water Council, a water think tank dominated by commercial interests.

The corporations involved aren't shy about their plans. In Vandana Shiva's story in *Canadian Dimension*, Monsan-

to's Robert Farley described his company's strategy this way: "Since water is as central to food production as seed is, and without water life is not possible, Monsanto is now trying to establish its control over water."

But the privatizers don't always have an easy time of it. In 1999, Bechtel Group took over the public water system in Cochabamba, Bolivia, with the help of the World Bank. The company immediately doubled water rates.

Bolivians didn't take this lying down. Last year general strikes repeatedly brought the city to a standstill. The government ultimately conceded and nullified Bechtel's contract.

Cochabamba's water war was one of
Continued on page 22

PROJECT CENSORED 25TH-ANNIVERSARY CONFERENCE

To celebrate its 25th anniversary, Project Censored will host a conference on press freedom and an exposition of alternative media. Activists and journalists will convene to discuss covering the real issues in the age of media consolidation. For the conference program visit www.projectcensored.org. April 27–29, 10 a.m.–5 p.m., San Francisco State University, 1600 Holloway, S.F. \$50 (\$25 students, low income). To register go to www.projectcensored.org or call (707) 664-2500.



Project Censored

From page 21

the most significant victories yet for the opponents of corporate-driven globalization. Yet most of the U.S. coverage came from the Associated Press's Peter McFarren, whose stories uncritically accepted the government's characterization of the protesters as drug traffickers. McFarren resigned from the wire service when it was revealed that he was actively lobbying the Bolivian Congress in support of a proposal to ship Bolivian water to Chile.

Maude Barlow, Prime, 7/10/00; Pratap Chatterjee, San Francisco Bay Guardian, 5/31/00; Vandana Shiva, Canadian Dimension, February 2000; Jim Shultz, Canadian Dimension, February 2000, In These Times, 5/15/00, This, July/August 2000; Daniel Zoll, San Francisco Bay Guardian, 5/31/00.

Mainstream coverage: Toronto Globe and Mail, San Jose Mercury News, San Francisco Examiner, Toronto Star.

2. OSHA fails to protect U.S. workers
Terry Feeny lost three of his fingers molding wheel rims at a Titan Wheel International Inc. factory in Saltville, Va.

He was a skilled mechanic, but he had never been trained to use the rim-molding machine, which had no safety guard and a missing stop button.

Compared to some other Titan workers, Feeny was lucky. Don Baysinger was a tire builder at the company's Des Moines, Iowa, plant. He was pinned between two tire-tread machines for more than 20 minutes. His chest was crushed; he died two days later.

Employees at Titan plants across the country are steadily racking up a shocking record of injuries and deaths. The Occupational Safety and Health Administration (OSHA) is charged with protecting workers and ensuring that their workplaces are safe. Christopher D. Cook's *Progressive* story surveys the problems at Titan plants around the country and asks, What's OSHA doing about it? The answer: not much.

Every year 6,000 workers are killed in accidents on the job, and 10 times as many die from diseases acquired at work. But the federal and state agencies charged with protecting the country's 102 million workers employ just 2,300 inspectors.

The agency fared worse than ever under the supposedly worker-friendly

Clinton administration. Clinton's OSHA made fewer workplace inspections and reduced or dismissed more fines than any other, according to a 1999 Public Citizen report.

The government certainly didn't do much for Terry Feeny, Don Baysinger, or their coworkers. Virginia's OSHA didn't inspect the Titan plant until months after Feeny lost his fingers. Inspectors blamed the faulty machinery, then fined the company a paltry \$2,250. Feeny himself was laid off; the company ended his workers compensation less than five months later. Iowa's OSHA found that machinery was also at fault in Baysinger's death and levied a fine of \$20,000. Two years after the incident, Titan finally agreed to pay half that.

Christopher D. Cook, the Progressive, February 2000. Cook is now city editor at the Bay Guardian.

3. U.S. Army psychological operations personnel worked at CNN

In 1999, as NATO's war in Kosovo was ending, five interns went to work at CNN's Atlanta headquarters. These interns weren't college students looking to pad their résumés — they were United States Army propaganda specialists.

The troops were members of the Third Psychological Operations Battalion, charged with spreading "selected information" to the public. And working at the world's largest news network, they had a chance to do just that. "They worked as regular employees of CNN," an army spokesperson told Abe de Vries, a reporter for the reputable Dutch newspaper *Trouw*. "Conceivably they would have worked on stories during the Kosovo war. They helped in the production of news."

It's not clear what the agents actually did at the network. CNN executives, who knew about the soldiers' visit, insist they didn't make any journalistic decisions or write any news copy. But the army, at least, considered the internships a great success. At a military symposium early last year, psychological operations ("psyops") specialist Christopher St. John described the CNN mission as a textbook example of military-media cooperation, according to *Le monde du renseignement*, a French newsletter covering intelligence agencies.

CNN's coverage of the war in Kosovo was criticized for oversimplifying the issues, ignoring objections to the war, and uncritically parroting NATO officials. As de Vries wrote, the real question about the soldiers' tenure as journalists is this: "Did the military learn from the TV people how to hold viewers' attention? Or did the psyops people teach CNN how to help the U.S. government garner political support?" Probably both.

Alexander Cockburn, Counterpunch, 2/16/00 and 3/1/00.

Foreign coverage: Trouw (Netherlands), Japan Economic Newswire, Le monde du renseignement (France), the Guardian (U.K.).

Mainstream coverage: National Public Radio, Tampa Tribune, TV Guide.

4. Did the U.S. deliberately bomb the Chinese Embassy in Belgrade?

On May 7, 1999, U.S. planes bombed the Chinese Embassy in Belgrade. President Clinton called the bombing "a tragic mistake," the result of faulty maps provided by U.S. intelligence services.

That was good enough for the American media, but it wasn't good enough for their overseas counterparts. Working together, reporters from the London *Observer* and Copenhagen's *Politiken* found U.S. and NATO government and military sources who told a different story. One official at the National Imagery and Mapping Agency, perhaps piqued at the assertion that his agency had botched its job, called the faulty-map story "a damned lie."

In fact, according to these high-ranking sources, NATO deliberately targeted the Chinese Embassy, which was serving as a rebroadcast station for the Yugoslav army.

After the *Observer* broke the story, the Associated Press wire service picked it up, but few major papers ran it. The *Washington Post* gave it 90 words in an international news briefs section, under the headline, "NATO Denies Story on Embassy Bombing." The *New York Times* didn't mention it at all. When the press watchdog group Fairness and Accuracy in Reporting asked the *Times* why it ignored the story, the paper's foreign editor

Continued on page 24

OUR PICKS FOR THE MOST CENSORED LOCAL STORIES OF 2000

Deregulation, blackouts, and bankruptcy

The biggest story of the year in California is also the biggest censored story: the tale of how deregulation led to soaring rates, rolling blackouts, and now the bankruptcy of Pacific Gas and Electric Company. The major news media in California all supported deregulation and opposed Proposition 9, the Ralph Nader-backed ballot measure that would have prevented this entire mess. The media (particularly the *San Francisco Chronicle*) have ignored the most obvious solution to the problem — public power — and have all but blacked out the local campaign for a municipal utility district (MUD). And nobody in the mainstream media has ever discussed how big private foundations influenced activist groups and kept many consumer and environmental organizations from opposing deregulation (see "Pulling Strings," 10/8/97).

(A telling example: the Independent Media Institute, a wire service based in San Francisco that provides stories for the alternative press, never properly covered deregulation or public power — and still won't reveal a full list of what foundation grants it is seeking or has received from foundations funded by pro-privatization, pro-deregulation interests and what the conditions attached to those grants are. See "Don Hazen's Folly," 4/5/00).

The ongoing privatization of public services and its negative impacts

The San Francisco Zoo remains a disaster. The Presidio is becoming a corporate theme park. Edison Charter Academy is a financial and educational mess (see below). Next on the list: the city's public golf courses, the Marina Yacht Harbor, and quite possibly the Hetch Hetchy water system. Privatization leads to higher prices, lower service, and the loss of public assets — but the *Chronicle*, the *San Francisco Examiner*, and the major TV stations have never reported that.

The lawsuit to repeal S.F.'s business tax

This is a huge story involving hundreds of millions of dollars — and possibly the ability of San Francisco to continue providing adequate public services (see S.F. Confidential, 3/28/01). In essence, 52 big businesses are trying to get the city's main business tax declared unconstitutional. According to SF Gate's archives, the *Chronicle* has done only four modest stories in the past three years on this — which may be in part because both the *Chron* and Hearst Corporation are plaintiffs in the suit.

The problems with Edison

The San Francisco School Board's experiment with privatization has been a disaster — and yet the *Chronicle* has consistently been a cheerleader for the private Edison Schools Inc., which took over Thomas Edison Elementary School, and has ignored or downplayed the clear and documented problems with the project (see "Edison's Cheerleaders," 4/4/01).

The toxic toll of Silicon Valley

The news media have been covering the financial side of the high-tech industry with a relentless fascination — but the environmental and workplace-safety problems in the computer industry have been largely ignored (see "High Tech's Toxic Toll," 4/26/00).

S.F. Planning Department's failure to plan

The dot-com boom forced thousands of San Franciscans out of the city, nearly destroyed the city's arts and music communities, and took a brutal toll on local non-profits. Now the dot-com bust is creating acres of vacant office space. But that didn't have to happen. Even moderately competent city planners could have foreseen the danger of allowing too much of the local economy to become dependent on one shaky industry. And none of the local media has discussed how a city planning department driven by developer friends of the mayor helped get the city the worst of both sides of the dot-com boom and bust. ❖

To see what Bay Area media and activists think was censored in 2000 go to www.sfbg.com.

TOP 10 JUNK FOOD NEWS STORIES OF 2000

Here's what the mainstream media covered while they ignored *Project Censored's* top 10 stories: the 10 most overplayed news events of the year, as selected by members of the Organization of News Ombudsmen.

1. Survivor
2. Elián González
3. Who Wants to Marry a Multi-Millionaire?
4. Britney Spears
5. Who Wants to Be a Millionaire?
6. Whitewater and the private lives of the Clintons
7. Napster
8. Tie: Ellen Degeneres and Anne Heche breakup; JonBenet Ramsey
10. Ricky Martin's sexuality

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- SIGN the petition carried by your Save St. Luke's neighborhood volunteer.
- FAX a message of support to 415.401.8236 by April 16.



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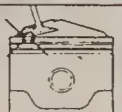
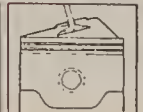
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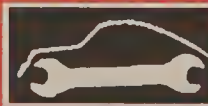
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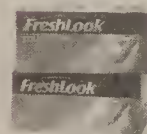
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Project Censored

From page 22

itor described the *Observer's* piece as "not terribly well-sourced, by our standards at least."

"It sounds like the *Times* might be holding out for a named official source," FAIR's Seth Ackerman told *In These Times*, "which is a standard of evidence that the *Times* likes to apply in cases where they would rather not report the story at all."

Seth Ackerman, *In These Times*, 6/26/00; Joel Bleifuss, *In These Times*, 12/12/99; *Fairness and Accuracy in Reporting* staff report, 2/9/00; Yoichi Shimatsu, *Pacific News Service*, 10/20/99.

Foreign coverage: the *Observer* (U.K.), *Politiken* (Denmark), *Glasgow Herald* (Scotland), the *Scotsman* (Scotland), *South China Morning Post*, the *Times* (U.K.).

5. U.S. taxpayers underwrite global nuclear power plant sales

The people of the United States don't want nuclear power anymore. Not a single nuke plant has been built in this country since the 1979 meltdown at Pennsylvania's Three Mile Island. What's the nuclear power industry to do?

Go abroad, of course. American power companies are bringing nuclear power to the third world — with a lot of help from the U.S. taxpayer.

The Export-Import Bank, a little-known government agency, provides loans, insurance, and other subsidies to foreign governments that want a nuclear plant of their own. Between 1959 and 1993, the bank spent \$7.7 billion to sell American-made reactors abroad, typically by financing their purchase by cash-strapped developing-world governments. With almost no oversight, the bank directs taxpayer dollars toward irresponsible and inefficient projects, few of which could ever pass domestic safety standards. While the U.S. government has given in to public pressure and stopped pushing nuclear power at home, it's happy to send it overseas to keep U.S. contractors afloat.

In Turkey, Ex-Im approved a preliminary loan in support of Westinghouse's \$3.2 billion Akkuyu plant, on a site near an active fault line. Last summer, in response to a groundswell of opposition to the plant, the Turkish government finally declared it too expensive and too dangerous — despite lobbying on Westinghouse's behalf by then-vice president Al Gore.

In the Czech Republic the bank backed a \$300 million loan for the Temelin plant, which European nuclear authorities have deemed dangerous and unnecessary. Nearly a billion dollars over budget, the plant went online last year, sparking massive international protests.

There's a simple reason you won't see this story on the TV news. CBS is owned by Westinghouse and NBC by General

PROJECT CENSORED 2000 NATIONAL JUDGES

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Dr. Carl Jensen, founder and former director, Project Censored
Sut Jhally, Media Education Foundation, University of Massachusetts
Nicholas Johnson, former Federal Communications Commission commissioner (1966–1973)
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Charles L. Klotzer, editor and publisher emeritus, *St. Louis Journalism Review*
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William Lutz, Department of English, Rutgers University
Julianne Malveaux, economist and columnist
Jack L. Nelson, Graduate School of Education, Rutgers University
Michael Parenti, author
Dan Perkins, political cartoonist (as Tom Tomorrow)
Barbara Seaman, cofounder, National Women's Health Network
Erna Smith, Department of Journalism, San Francisco State University
Sheila Rabb Weidenfeld, president, D.C. Productions, Ltd.
Howard Zinn, Department of Political Science, Boston University

Electric — both of which build nuclear plants with the Ex-Im Bank's help.

In February of this year President George W. Bush announced that he hoped to cut the bank's budget by 25 percent.

Ken Silverstein and Ian Urbina, the *Progressive*, March 2000.

6. International report blames U.S. and others for genocide in Rwanda

In March 1998, President Clinton visited Rwanda and apologized for the West's failure to act to stop the 1994 genocide there. Clinton blamed that

retary of state Madeleine Albright stymied that intervention. "At every stage," the report says, "Albright could be found tossing up roadblocks to speedy decisions for effective action."

"President Clinton insists that his failure was a function of ignorance," the report states. "The facts show, however, that the American government knew precisely what was happening ... but domestic politics took priority over the lives of helpless Africans." In other words, Clinton lied — and, as David Corn points out, "lying about genocide is a bit more outrageous than lying about sex."

David Corn, *Alternet*, 7/25/00; Ellen Ray, *CovertAction Quarterly*, Spring/Summer 2000.



7. Independent study points to dangers of genetically altered foods

In 1998 a scientist named Árpád Pusztai appeared on British television to discuss some of his research. Within weeks the Scottish research institute where he worked had sacked him, disbanded his team, and confiscated his data.

Pusztai's crime was to question the safety of transgenic food — foods that are bioengineered to include genes from other species. His research indicated that rats fed transgenic potatoes suffered from damaged immune systems and stunted growth. His was the first independent study to examine the effects of bioengineered food on mammals — previous work of this kind had all been sponsored by biotech firms. It was later revealed that Pusztai's former employers had taken a substantial grant from biotech giant Monsanto.

The *Lancet*, Britain's most prestigious medical journal, published a peer-reviewed paper by Pusztai in the fall of 1999. That study went further than the last: it suggested that the

failure on ignorance: he and other Western leaders, he said, "did not fully appreciate the depth and speed with which you had been engulfed by this unimaginable terror."

Last year a report by a distinguished panel convened by the Organization for African Unity concluded that Clinton knew exactly what was happening in Rwanda. Information from U.S. intelligence agencies, the State Department, and U.N. forces in Rwanda warned of the massacres before they had begun.

The U.N. is obligated to intervene in genocide under the 1948 U.N. Genocide Convention. But Clinton and sec-

health problems observed in rats might be caused not by the chemicals added to the potatoes by genetic means but by the process of genetic engineering itself. It's possible that the problems Pusztai found are limited to a single variety of potato — but it's also possible they're common to every transgenic organism, including many of the foods in our supermarkets.

Joel Bleifuss, *In These Times*, 1/10/00; Karen Charman, *Extra!*, May/June, 2000; Ben Lilliston, *Multinational Monitor*, January/February, 2000.

Foreign coverage: wide coverage in *England*, including the *Independent*, the *Herald*, the *Irish Times*, the *Guardian*, and the *Times*.

Mainstream coverage: Washington Post, Wall Street Journal.

8. Drug companies influence doctors and health organizations to push meds. In 1999 more than 130 million prescriptions were written for depression and other mental-health disorders at a total cost of \$8.58 billion. Some patients were eager to take the medications. Others needed a bit more persuading.

That's why drug companies contribute to the National Alliance for the Mentally Ill. That association, which calls itself a grassroots organization, pushes a program called "assertive community treatment," in which program workers, backed up by court orders, visit patients' homes daily and watch as they take their medicine.

NAMI never disclosed its drug-company funding — but *Mother Jones* researchers found \$11.72 million in industry contributions to the group in two and a half years. The largest single donor: Eli Lilly and Company, which manufactures Prozac.



And there's reason to wonder if some psychoactive drugs are even safe, let alone effective. Responding to AIDS activists and drug companies, the Food and Drug Administration has dramatically sped up the drug approval process over the past decade. And once a drug is on the market, the FDA's process for monitoring its safety is underfunded and unreliable.

Barry Duncan, Scott Miller, and Jacqueline Sparks, *Networker*, March/April, 2000; David Oaks, *Dendron*, Spring 2000; Stephen Pomper, *Washington Monthly*, 5/12/00; Ken Silverstein, *Mother Jones*, November/December 1999.

9. EPA plans to pipe possibly radioactive waste through Denver's sewage system. Between 1950 and 1980, millions of gallons of industrial waste were dumped into the Lowry landfill near Denver, Colo. The Environmental Protection Agency declared the landfill a Superfund site in 1984. The groundwater there may contain plutonium, one of the deadliest substances on the planet. What to do with it?

Here's the EPA's suggestion: pipe it through the Denver sewage system, then

use it to fertilize crops in Colorado's farmland.

According to a 1991 report by the very companies that polluted the site, the landfill contains radioactive waste at levels up to 10,000 times greater than average levels at Boulder's notorious Rocky Flats nuclear weapons plant. (The EPA insists there's no plutonium at Lowry.)

Denver's sewage is used as fertilizer. If there's plutonium running through Denver's sewage system, it will be used to fertilize wheat for human consumption — and we may wind up eating radioactive pancakes.

Colorado's two biggest papers, the *Denver Post* and the *Rocky Mountain News*, formed a joint operating agreement last year. Neither covered the plutonium issue much — perhaps because both papers were among the corporations that dumped toxic waste into Lowry.

Will Fante, *the Progressive*, May 2000.

10. Silicon Valley uses immigrant engineers to keep salaries low

To make up for supposed shortages of skilled labor, the high-tech industry brings engineers to California from India and the Philippines under an immigration program known as H1-B. Under the program's terms, the companies serve as sponsors for their immigrant employees — a status that gives employers power over workers' immigration status. If workers file a complaint — or, heaven forbid, seek to organize a union — they can be deported immediately.

Employers have wasted no time taking advantage of this power. Some workers say they've had paychecks withheld; others have been forced to work long hours and weekends without overtime compensation. And thanks to labor laws that exempt contract workers from ordinary workplace protections, the industry has quashed any attempts at collective action by engineers.

Despite its brutal consequences for workers, the program is popular with both Republicans and Democrats, who enjoy the tech industry's substantial campaign contributions. In early October, Congress overwhelmingly passed an industry-backed proposal to increase the number of H1-B visas granted each year.

David Bacon, *Labor Notes*, September, 2000; *Washington Free Press*, July/August, 2000.

Mainstream media coverage: San Francisco Chronicle. ❖

RUNNERS-UP

Project Censored's other picks for 2000

11. United Nations corporate partnerships — a human rights peril. Kenny Bruno, *Dollars and Sense*; Danielle Knight, *Multinational Monitor*.
12. Cuba leads the world in organic farming. Hugh Warwick, *Third World Resurgence*; Alison Auld, *Sustainable Times*; Stephen Zunes, *Designer/Builder*.
13. The World Trade Organization is an illegal institution. Michel Chossudovsky, *CoverAction Quarterly*.
14. Europe holds companies environmentally responsible despite U.S. opposition. Joel Bleifuss, *In These Times*.
15. Gerber uses the WTO to suppress laws that promote breast-feeding. Peter Montague, *Environment and Health Weekly*; Robert Weissman, *Multinational Monitor*.
16. The Human Genome Project opens the door to ethnically specific bioweapons. Roy Blake, *Washington Free Press*; Greg Bishop, *Konformist*; Robert Lederman, *North Coast Xpress*.
17. International Monetary Fund and World Bank staff tightly connected to new Yugoslav government. Michel Chossudovsky and Jared Israel, *Emperor's New Clothes*; Christian Parenti, *San Francisco Bay Guardian*.
18. Indigenous peoples issue a statement challenging private ownership and patenting of life. Kimberly Wilson, *GeneWatch*; *Third World Resurgence*; Rural Advancement Foundation International, *EarthFirst!*
19. United States using dangerous fungus to eradicate coca plants in Colombia. Alexander Cockburn and Jeffrey St. Clair, *CounterPunch*; Ed Vulliamy, the *Observer* (London).
20. Disabled most likely to be victims of serious crime. Dan Sorensen, *Tash Newsletter*.
21. U.S. military bombing range destroys Korean village life. Karen Talbot, *Freespeech.org*.
22. U.S. government repressed marijuana-tumor research. Raymond Cushing, *Alternet*.
23. Very low levels of chemical exposures can be dangerous. Stephen Lester, *Everyone's Backyard*; Frances Cerra Whittelsey, *In These Times*.
24. Pentagon seeks megamergers between international arms corporations. Federation of American Scientists, *Arms Sales Monitor*.
25. Community activists outsit McDonald's. A-Infos News Service.

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culture

ask isadora

by Isadora Alman

Not here, not there

Q: I've been married for 16 years. I am very comfortable in bed with my husband, talk and all. I have been seeing another man for six years now, and I can't feel that connection in bed with him, but we do share a comfort that I don't share with my husband: we laugh, and he makes me feel good about myself when I'm with him. Can we ever share what my husband and I have in bed? It's embarrassing for me to talk sexy to him, but not my husband. Please help.

A: If I understand you, you share certain things, like good sex, with your husband and other things, like friendship, with your lover. Some people get most, if not all, in one package, and others don't, which is why polyamory (loving more than one person at the same time) is so popular with many people. Improve each relationship as best you can — more warmth and laughter with your husband, more hot sex with your lover — or consider looking for a third person who encompasses the best attributes of both. The possibility does exist that you will not get what you want from either of the men in your life, since it isn't possible to change a leopard's spots, get blood from a turnip, or turn a rock into a gemstone. (There you have it, metaphors in animal, vegetable, and mineral.)

I would often rather masturbate than have sex.

Q: I am 33 years of age, and I am currently in a long-term relationship with a wonderful, attractive woman. My problem is that I cannot get sexually aroused by her. I do not believe it is her, since she is sexy and had a good and active sexual past before meeting me; I think it is me. This has been a recurring problem with almost every long-term relationship that I've had, as well as the odd brief encounter. I often cannot get and very often cannot maintain an erection for intercourse without manual stimulation. If I manage to get and maintain it long enough, I either ejaculate prematurely or lose the erection when she is on top and controlling it. I fantasize almost exclusively about other women before and during sex and also use a lot of hard-core pornography. I used hard-core porn videos and magazines and the Internet very frequently when I was single and would masturbate a lot (maybe three to five times a day). The vast bulk of my sexual encounters have been one-night stands, and I have also paid for sex in the past. The common theme among these encounters has been that I have controlled it. I would often rather masturbate than have sex. Another issue that crops up is that I am extremely ticklish on my stomach and legs. As a matter of fact, I do not like being caressed or touched there at all during sex, as I lose my erection. I am desperate for help. I love this woman, but I don't know what to do or whom to see, as well as how long it may take, to get right.

A: I don't know how long it may take to get it right either, but you have picked up some nasty habits that do not go well in a loving, sexual relationship. And habits take a while to change. If, in fact, you would really rather masturbate than have partnered sex (and not just because it's more familiar), then rethink your relationship. Maybe you'd be better off with a platonic friendship or learning to please her with your hands, mouth, a dildo, etc. and not relying at all on intercourse. Otherwise, it's up to the hands of a good sex therapist for you (www.sexhelp.org), and prepare to do some work.

Q: It might be better to keep this situation to ourselves, but we read your column weekly and value your opinion. I am a 31-year-old male with a 34-year-old sister, and we have sex on a regular basis. This started five or six years ago, and we have intercourse three or four times a week. I am considered attractive, and my sister is a very good-looking woman. We are both in relationships — she's engaged to be married to a four-year partner, and I have a girlfriend of two years. No one knows about this but us. The sex is fantastic. We otherwise maintain an outwardly "normal" sibling relationship. We have no desire or intention to stop screwing each other, but our question is, do you think we are causing each other serious psychological harm?

A: Since you're going to do what you're going to do and damn the consequences, why ask me? But since you did, in a word, yes, and causing harm to a great many other people, too, when, not if, this gets discovered. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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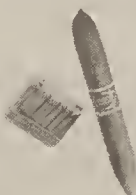
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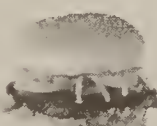
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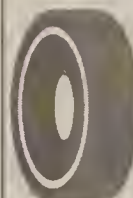
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culture

techsploitation
by annalee newitz

Craig's dead, baby

Apparently, Craig Newmark, the naughty geek-boy founder of community network Craigslist.org, is actually a figment of our collective imagination. It had to happen eventually, right? I mean, so much of what goes on in Web space seems like a fantasy anyway, it makes sense that a Web community guru we thought was real would turn out to be just an elaborate P.R. gimmick.

At least the Craigslist people who invented Craig are apologizing for the hoax, unlike the guys at Yahoo!, who invented "Jerry Yang" just to make us think a real guy was behind all the logos. I got a P.R. tear sheet from a flak at Craigslist the other day that admitted — sorrowfully — that Craig was an icon, not an actual person. For those of us who believed the Craig myth because we met the guy at various functions, it turns out we were fooled mightily. Craig was being played by former *Seinfeld* star Jason Alexander, who took a hunk of cash in exchange for prettying himself up and meeting the public as Craig. At least Alexander isn't doing credit card ads.

Hit hardest by the news of Craig's fictional status is a group of women who call themselves "Craigheads." Hailing from all over the country, these women started following Craig's career in 1998, when several of them met Craig at a Web professionals networking event (at that time he was apparently being played by an unknown local actor who, even after repeated requests, refuses to reveal his name). Struck by Craig's winsome combination of rakishness and shy fanboy charm, these women started an informal "Craigporn" e-mail list.

Over the past three years the Craigporn list has grown from 8 women to more than 3,000. Each day dozens of e-mails are exchanged by these Craig-smitten gals, who write erotic stories about his sexual adventures in a *Babylon 5*-style universe populated by telepathic aliens and curvaceous spaceship captains. Sometimes the Craigheads exchange Photoshopped GIFs of Craig as well, imaginatively adding all kinds of high-tech devices to his body: for these women, Craig is the ultimate pleasure-giving sex machine, capable of inducing orgasms via wireless PDA.

When they discovered that Craig was merely an invention of the Craigslist.org cabal, the women of the Craigporn list were outraged and filled with despair. "I can't believe it's all been a lie," an anonymous writer said in a recent post. "Writing fanfic about Craig has been the only thing that kept me going after I got downsized out of Pets.com." Craigheads are currently organizing a candlelight vigil, to be held outside the shiny new Craigslist office in San Francisco's Inner Sunset district.

The depressing prospect of a Craigless universe only compounded my agony over having to miss the Apache Hackathon at Apple on April 2 and 3. Instead of hanging out with some guy who was obsessed with threading in BSD, or learning more about why the Apache server kicks ass, I had to stay at home and work. It didn't help that dozens of my friends (OK, two) called to complain about Collab.net shutting down Sourceexchange.com, a site where developers could get together to work on open source software projects. At least we still have Andover.net, right? Oops, I mean OSDN.com. Sigh. Why do all the good guys die young?

While Craiglist was shedding its hero and open source was closing up, I've been entertaining myself with one of the most geeky porn videos I've ever had the pleasure of getting for free in the mail. It's from Blowfish.com and bears the auspicious title *Our Friend the Volt*. In between long shots of people having sex with dildos connected to little signal generators covered in switches and dials, this video provides us with a veritable infomercial for electrical sex toys. No, these are not sex toys that merely plug in; they actually run current through your body and cause your muscles to tense up in response. (This is a technique often used in physical therapy, though probably on slightly different parts of the body.) My favorite moment in the video is when a woman says, "I've always been turned on by mad scientists, and I get hot playing around with wires and dials." Ah, the notorious mad-scientist fetish. I wonder if this explains the Craigporn list? ❖

Annalee Newitz (craig@techsploitation.com) is a surly media nerd who recently ran into a mysteriously Craig-esque individual on 10th Ave. Her column also appears in *The Metro*, Silicon Valley's weekly newspaper.

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by marlene goldman

Kawaza Village

Minutes after driving up the dusty path to Zambia's Kawaza Village, we are surrounded by children sucking the life out of whole mangoes. Silently, they stare at our group of six as we climb out of our safari jeep, waiting with their hellos until after we touch down. Several young boys, one bearing a Harley-Davidson logo on his shirt, run up and eagerly pose for our cameras, showing off their fruit-stained smiles. They don't ask us for anything — no money, no pens, no presents — unlike the kids in more touristed areas.

This "traditional village," as it is billed, is not the staged show for tourists I had feared. There are no decorated village chiefs walking around in outfits made to look authentic or stalls hawking "traditional" garments and jewelry, as I have seen in other parts of the world. Tourists rarely make it out to Kawaza, though it's just a 45-minute drive from the elephants and lions at South Luangwa National Park, one of the main wildlife-viewing areas in southern Africa. But Kawaza is trying to change that with the help of small tour companies like Robin Pope Safaris, which brings visitors to experience everyday life in rural Zambia for a day or two.

In Kawaza's tree-dotted flatlands, guests stay in traditional thatched huts, just big enough to fit a mattress and a mosquito net, and spend the day with the locals as they go about their daily chores, such as drawing water, hoeing the fields, grinding maize, and brewing the local beer. Included in the rate is a donation for the Kawaza School, which uses the money for community development and school projects and helps the 50 or so village orphans, many of whose parents have died of AIDS.

We are greeted by one of the main organizers at Kawaza, Anastazio Tembo, who takes us on a brief village tour, pointing with pride to the new toilet facilities — cylindrical huts like those in which the villagers live, but with a hole dug in the center. He also shows off the hand-pump well that tourist dollars have helped install.

"Before, the women had to walk a long way to get water," Tembo says. Today there are women and teenage girls clustered around the pump, wearing Western T-shirts and African long skirts. Many are juggling one or two children in their arms as they wait to fill their pails with water, while others are walking off with the filled buckets balanced on their heads. This new addition is also now the main spot for women to socialize and toddlers to play. The village seems to have adapted this facility to its own culture rather than the other way around.

Tembo invites us to drop in on classes of different grade levels at Kawaza School. In the grade-four class I sit between two boys at a weathered wooden desk on which they place their notebooks to show me their writing skills. Each one has penned a short essay about the other in English. I skim through, noticing the words mosquitoes and mangoes, realizing that despite the tourist influence on Kawaza, their world is still pure Zambia.

In the grade-five class I take a seat next to one boy whose notebook sports a list of abbreviations that have become vital to Zambia's existence, such as UNICEF and WHO. Zambia is one of Africa's poorest nations — some estimate that more than 85 percent of the country's population lives below the poverty line. Life expectancy in Zambia is around 40 years, as the country grapples with one of the worst AIDS problems on the continent (around 22 percent are infected in rural areas, and 33 percent in urban spots).

Tembo calls us into the main office, a room barely big enough to fit a couple of desks, let alone a few guests. The walls are covered with posters, one touting the importance of education. There are also white boards all around, one with statistics about how many kids are in the school. During our visit the school's population is 358. One chart shows how the attendance of girls drops off dramatically as they age — 45 girls are attending the grade-one classes, but by grade seven, only four are left. And the boys don't fare much better. Tembo is optimistic that the overnight tourist program will bring in enough money to keep the kids in school as well as to purchase a computer for the teachers and students. It seems a daunting task, but Kawaza, from what I see, is making a valiant effort.

As we prepare to leave, Tembo says, "If you had more time, I could see about having the kids dance." No sooner do we agree to stay than the entire school is pulled out of class, and the kids gather outside to perform. A few boys with conga drums start off the fast African beat. Some of the children are eager to show off their moves. One boy in particular seems to have had access to a few Michael Jackson videos, shamelessly swiveling his hips. The girls have their separate dance, circling round and round and singing to another mid-tempo rhythm.

The children's performances feature none of the elaborate tribal costumes nor polish of the tourist-gear cultural dances I had seen in neighboring Zimbabwe, a country that has been catering to travelers for far longer than Zambia. But the pride these kids take in showing us their heritage is obvious. Kawaza, at least for now, is a case of tourist money helping to sustain and improve a people's way of life, rather than drastically altering it. ♦

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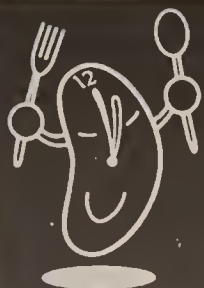
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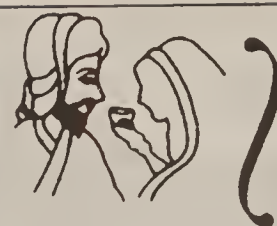
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Green hills of Africa

By Paul Reidinger

Going to Ethiopian or Eritrean restaurants and being served feasts (as always happens) has long left me with a sense of moral dissonance. When I was in high school in the 1970s, much of east Africa was torn by civil war, drought, famine, epidemic — not the stuff from which your average restaurant menu is conjured. Wasn't it somehow perverse to be gorging oneself on various spicy marvels when east Africa meant, essentially, starvation and woe beyond measure? It seemed certain to me that our Eritrean restaurants would seem lavish, if not unseemly, to Eritreans.

But in latter-day San Francisco, the Eritrean restaurant — one of the latest of which is the recently opened Sawa — has taken on a different meaning, as a center of African culture in a city that seems increasingly lost to the (largely white) upper-middle class. And as, simply, the place to find food of a vividness and variety — and value! — few other sorts of restaurants can match.

If there is a species of cuisine comparable to Eritrean, it would be Indian, in one of its many variations. Kaleidoscopic spice mixtures, with a fair amount of heat. Lots of legumes and vegetables, comparatively little (though not no) animal flesh. Yogurt. A sense that the quality of the ingredients is less important than what is done with them. But then Eritrea lies along the rim of the Indian Ocean, and the east African shore has long been subject to influences from the Asian subcontinent.

Of course, there are meaningful differences between the cuisines. Possibly the best dish on the menu at

Sawa, kilwa (\$8.25 at dinner) — strips of beef stir-fried in clarified butter, spiced with berbere, and served with onions, tomatoes, and green peppers — is not remotely like anything you'd find at an Indian restaurant, the cow being holy in India. And while Indian food includes lots of rice, Eritrean cooking is noticeably lacking in grains, except for the rice flour that goes into the injera, the distinctive and ubiquitous spongy-crepe bread.

And there are oddities that reflect the specifics of Eritrea's history, most conspicuously the presence on the menu of spaghetti or macaroni, with homemade meat sauce. Something left behind, we surmised, from Mussolini's military misadventure in east Africa in the 1930s.

I was slightly saddened to be told on one visit that the macaroni was unavailable. But the consolation prize, the kilwa, more than made up for the disappointment. It is, in fact, one of the best beef dishes I've ever had; I can't think of one I've liked better. And, as a matter of desirability, it pretty much overwhelmed its partner on the huge platter, hamli (\$7), a mound of spiced, marinated sardines that, with its touches of onion and tomato and unmistakable brininess, reminded me of the Neapolitan puttanesca pasta sauce.

Elsewhere on the platter, which was so vast and so undulatory as to have a kind of topography, we found hillocks of spiced sautéed spinach, dal-like lentil porridge, and stewed garbanzo beans, along with carrot coins, tomato quarters, and well-dressed mixed greens. It all turned

into a fabulous mess, like a holiday sale, as we plowed through with our injera-covered fingers. I wish the injera had been fresher, warmer. It was fine, but it's not the most attractive bread to be laying your hands on when it's cooled off. Too much like a damp dish towel.

At lunchtime, when prices dip a buck or so on every item — except the fabulous sambusas, which resemble pastry tortillas and are fried up to a crisp gold and stuffed with spiced ground beef (\$2.50), peas and carrots (\$2), or spicy lentils (also \$2) — we took a longer look at the vegetarian options. These are extensive, taking up nearly half the menu. I was struck by the presence of distinctively slimy stewed okra ("gumbo") as part of the vegetarian combination (\$8); one more often associates it with west African and Caribbean cooking. And, as is so often the case in Indian food, the other vegetables — zucchini and the alicha medley — were mainly props for their haunting spice combinations.

The chicken in the zebhi dorho (\$7), on the other hand, stood up heroically to the blare of the spices and the jostling crowd of everything else on the platter. Chicken as the star of the show comes and goes, but in a supporting role, such as the ones offered by Eritrean (and Indian) cooking, it shines pretty consistently. Of course, it helps when virtually everything else on the menu shines with equal consistency. That's Sawa for you. ♦

Sawa Restaurant. 559 Divisadero (at Haight), S.F. (415) 614-0580. Dinner: daily, 4–10 p.m. Lunch: daily, 11 a.m.–4 p.m. MasterCard, Visa. Slightly noisy. Wheelchair accessible.

Without Reservations

Courting trouble

At least one eagle-eyed reader noticed that in my recent *Guemilla* Gourmet piece (see "Desperately Seeking Value," 3/28/01), I misidentified the U.S. Supreme Court justice whose name will forever be linked with the phrase "I know it when I see it" — the "it" being pornography. The utterer (actually the writer) of those words was not Justice Lewis F. Powell Jr. but Justice Potter Stewart. The language appears in the court's opinion in *Jacobellis v. Ohio*, 378 U.S. 184 (1964).

The eagle-eyed reader, by the way, is Sheila Bihary.

Another eagle-eyed reader, Janice Mancuso, has also pointed out that Rubio's, the San Diego-based fish-taco place I mentioned last week, is no longer owned by its founding father and son but has, in the delicious American argot of euphemism, "gone public." Is that anything like going postal, I wonder? Probably not yet.

The law of the bottle: As the struggle intensifies over the possible creation of a "California Coast" viticultural appellation, to include wine-growing areas from Mendocino to Mexico, the Coalition for Wine Consumer Protection is releasing (what else?) the results of a poll that purports to show widespread consumer unhappiness at the prospect.

More than three-quarters of wine consumers polled oppose the "California Coast" designation — In large measure, it is implied, because of its nearly 50-mile reach inland. According to the CWCP poll, "72 percent of Californians believe that the California Coast is an area 15 miles or less from the ocean."

There is a whiff of slightly nutty populism here. But there is a more noisome whiff of opportunism that hangs about the proposed appellation. If implemented by the U.S. Bureau of Alcohol, Tobacco and Firearms, the new appellation would be a boon for wines mass produced from grapes grown in some parts of the Central Valley.

One suspects that however these wines are labeled, they will never be mistaken for the good stuff from Napa and Sonoma. But even setting that question aside, the lumping together of wines made from grapes grown here and there in our fabled microclimates doesn't seem to serve any interest other than, in a pitifully small way, the bureaucrat's lust for agglomeration.

Silk degrees: We learn that Jim Moffet, owner of 42°, is once again manning the stoves there. That's because chef Mark Denham has left to open his own place at Market and Franklin Streets, in the space that once housed Bahia before it burned down last winter.

And — stop the presses! — people continue to gravitate toward prepared foods. This from a recent survey for the California Restaurant Association. Lots of sad numbers here, but the one that most caught my eye? One person in four "doesn't enjoy cooking."

Paul Reidinger
PaulR@sfbg.com



Bounty: From left, Sawa chef Reda Lettebahen and Rodney White chat as owner Tsegai Lettebahen shows off a plate of food.

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dine **cheap eats**
by dan leone

Steamed

You can't go around reviewing taquerías.
"What if you're a restaurant reviewer?"
"You're not. And even if, by some wild stretch of some wacko's
wheat-germinated imagination, you were, taquerías are not restau-
rants."

"What are they then?"

"Taquerías are taquerías. Taco stands. Fast food."

Bullshit. Taco Bell is fast food. Taquerías are a vital and important part of San Francisco's culinary landscape — the part with chips and salsa! Aguas frescas! The part that almost everyone can afford to partake in, even me!

Still, I had no intention of reviewing La Corneta, Glen Park's cute little idea of a burrito joint, when I ate there last week, or even earlier this week. It's Binko's favorite place, and now it's Crawdad's too, but I don't want you to get the wrong idea. It's not mine. And not because they forgot to give us Crawdad's paid-for drink the time we got it to go, either. After years and years of Can-Cun Can-Cun Can-Cun, I can't go back to the steamed tortilla-style burrito without feeling somewhat rooked.

I don't care how many scoops of great grilled chickens were scooped into your burrito, Crawdad. I don't care if the green salsa is the best ever, Bink. I don't care about fresh-grilled salmon or shrimp burritos, better cheese than Altona, way better chips than Can-Cun ... I just can't flat-out favoritize a place that steams its tortillas. It's going to stick to the roof of your mouth and back of your teeth like wadded Wonder Bread, for one thing. For another, your burrito's going to fall apart. And, last-but-not-leastly, it's just not going to taste as good.

What I wondered was if they'd grill it, if you ask. Real nice. I don't mind waiting. (Which reminds me, me and Binko went to Gravy's for a little mid-week lube job, and we waited about 45 minutes for our fried chickens, which wasn't the least little bit of a problem except for having to listen to some lug nut bitching and moaning toward Gravy about having to wait 45 minutes for her fried chicken. Lady, if you want immediate-fried, there's Powell's and there're KFCs and Popeyes all over the place. Gravy, take your time, Gravy. We love you.)

La Corneta. Diamond Street, Glen Park. It's a nice comfy cozy little hole-in-the-wall with a line of people down the middle of it, often all the way out the door if it's prime-time dinnertime, or lunch. But don't worry, it moves very fast, and anyway they're in the process of expanding to at least twice the current size, which is six or seven tables and a line out the door.

In the interest of responsible journalism (and lunch), today I went back yet again to see if they would in fact grill your tortilla instead of steaming it ... so, if I seem sleepy while I'm writing this, it's because, one great grilled carne asada burrito later, I am.

Next time I want to see if they'll throw some onions and cilantro in there, because that's what else is missing, I realized, tastewise. They're in the salsa, but not enough. I know because I'm not nearly as mouth-fouled and dehydrated as I usually feel after a burrito. What's up with that?

What's up with four bucks for a regular burrito, \$5.25 for a super? And what I'm mostly wondering is what's up with \$1.60 for an agua fresca? That's almost twice the price of Can-Cun's, for the same size cup or smaller.

So, you see, even if they get a jukebox and turn the volume all the way up and agree to make me basic Can-Cun/Farolito burritos, grilled, loaded down with onions and cilantro, I'm going to have a hard time crowning Corneta the new queen of taquerías, in spite of some superior ingredients and, yeah, truly spectacular green salsa.

Why I'm even writing about it is because yesterday I was down at Doc's Clock looking into the topic of late-afternoon red wine, talking to myself and Punk and the Headless Wonder at the end of the bar, when in walks the lovely and talented neighborhood photog Roofy, going, "Hey, who's hungry?" The answer to which included, of course, me. And while we were sucking down a couple of bar-bound weak-cheesed quesadillas from across the street (Altona), Roofy says to me, she says, "Hey, maybe you can write about this in your column."

"Knowing me," I said, "I probably will."

But then I got to thinking: You can't go around reviewing taquerías, I thought. Can you?

La Corneta Taquería. 2834 Diamond, S.F. (415) 469-8757. Mon.-Sat., 10 a.m.-10 p.m.; Sun., 11 a.m.-9 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in Loosleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/loosleaf/index.html.

Wild at heart

Easing the tines down through the flaky top crust, moving the fork in a scooping motion so as to pick up thin, crisp slices of apple, a dollop of crème fraîche, and a smidgen of sauce, I realized a terrible mistake had been made.

The picture was perfect: the golden, discus-shaped apple tart rested in an amber pool of caramel, arranged with a puffy cloud of whipped cream on a stark white plate, which sat on a polished, bare wood tabletop, in an intimate dining room comfortably appointed with a dark carpet, wooden wainscoting, patterned wallpaper, framed abstract prints, and warm lighting from shallow disc chandeliers, inset ceiling lights, and sconces. Real (not "smooth") jazz quietly played in the background; a smiling server was efficiently delivering bowls of spring carrot soup and fettuccine primavera, managing to chat while keeping the entire room in his peripheral vision; and the restaurant's owner-executive chef was refilling my cup with coffee better than most restaurants give you the right to expect.

The picture was indeed perfect. I just didn't belong in it. The other diners did. I could tell by the way the lunchtime hostess recognized them. They ordered the salade niçoise (tuna confit, green beans, potatoes, olives, and aioli, \$11.50) and grilled salmon (with white beans, asparagus, and salsa verde, \$16.25) with the same informality I use when ordering a grilled cheese on rye. I'm happy for them that they can make a

habit of spending \$30 for lunch — which was what I dropped on roast chicken with creamy polenta (\$12.50), a rustic apple tart (\$6.50), a lemon-mint spritzer (\$2.95), and coffee (\$2), plus tax and tip — and I'm glad they do it at Bay Wolf.

For me, Bay Wolf perfectly embodies East Bay haute cuisine in the "casual elegance" of its beautifully remodeled Victorian house, professional service, and seasonally changing California-Mediterranean menu that's rife with fresh local ingredients. Of course Chez Panisse set the standard. But as a chef acquaintance recently pointed out, Alice Waters is an international celebrity, while, for 26 years, Michael Wild has been content to set a neighborly tone in his restaurant and reside well below the likes of Jeremiah Tower and Wolfgang Puck on the food chain of fame.

Unfortunately, I'm not the kind of patron Wild can count on to keep Bay Wolf afloat when the tides of disposable income ebb along with the Nasdaq. My billfold clamps down like a threatened abalone until a special occasion rolls along. But recently, I was looking for a place where Robin and I could celebrate a romantic anniversary, and I realized it had been years since I'd been to Bay Wolf for anything other than a Jazz in Flight press schmooze. I luckily secured a Saturday dinner reservation, Robin got out her pearls, and we found ourselves at a table for two on Bay Wolf's enclosed front veranda, enjoying the fresh air of a drizzly spring night and staying warm in the glow of tall, propane heat lamps.

Our otherwise efficient server occasionally spaced out — leaving us for 15 minutes before taking our order, another 10 without wine — but dinner was exquisite. It was "Dishes of Lyon" month, so I went with the grilled Lyonnaise sausage with lentil salad and chicory (\$9), and the Liberty Ranch duck with caramelized onion flan, baby carrots, and red-wine sauce (\$21). (Duck has long been Bay Wolf's signature dish.) Robin chose the Caesar salad (\$8.50) and the grilled salmon with asparagus, fennel salad (which was actually dominated by arugula, a less-than-perfect match for the salmon), and citrus vinaigrette (\$18.75). We each had a glass of Bay Wolf-label noir (\$5.75) and for dessert shared a well-conceived and superbly executed Meyer lemon and rhubarb tart (\$6.50). Chef de cuisine Louis Le Gassic's subtly artful presentation (whole romaine leaves stacked at an angle like foamy breaking waves) and deft touch with flavors and textures (rich duck and creamy flan counterbalanced with crunchy carrots) expanded our awareness of all that goes into a truly fine meal.

During my solo return, while staring into lunch chef Robert Dorsey's sublime mushroom sauce swirling into creamy polenta around a succulent chicken leg and thigh, I continued my deep ruminations on the occasional necessity and high cost of hedonism. Helping out at the door and on the floor, Wild took away my check and credit card. He returned with a faint grin. "I know you much better than you know me," he said, eyes twinkling. "Yes, it's been a long time," I responded. I knew I'd been found out. "What do you do with those when you're done?" he asked, nodding toward two index cards near the book I had pretended to be taking notes about. "I recycle them," I said. Actually, I was wishing I could use them as coupons, good anytime for a Bay Wolf lunch or dinner, because, you see, in an ideal world, I do belong in that picture.

Bay Wolf. 3853 Piedmont Ave. (at Rio Vista), Oakl., (510) 655-6004. Lunch: Mon.-Fri., 11:30 a.m.-2 p.m. Dinner: Mon.-Fri., 6-9 p.m.; Sat.-Sun., 5:30-9:30 p.m. American Express, MasterCard, Visa. Wheelchair accessible.

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dine listings

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, S, MC/V.

Recently reviewed

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, SS, AE/MC/V.

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises, the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelettes, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, ¢.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, SS, AE/MC/V.

On the cheap: tapas

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, S, AE/MC/D.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination,

panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, S, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, S, AE/MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

B44 brings Daniel Olivella's Catalan cooking to all fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-herry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto to dine up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alherti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

MoMo's San Francisco Grill The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture,

wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. American, BR/L/D, \$\$, AE/MC/V.

Paragon has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, ¢, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, ¢.

Waterfront The Bay Bridge views from the upstairs dining room are serene. Don't be intimidated by the overelaborate menu: everything is magnificent. (P.R., 12/98) Pier 7 (Embarcadero at Broadway), S.F. 391-2696. California, BR/L/D, \$\$\$, AE/DC/DISC/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic seen-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

1. Grilled salmon, mushroom risotto, ex-Clintonites
2. The Blue Moon shines again
3. The young and the hungry at Punahele
4. Una torta de Santiago
5. Poi

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R. 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis.

Continued on page 35



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Eat Here Now

From page 37

(P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.
Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.
Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender heef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.
Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, 1/D, \$, cash only.
Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach cafe. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.
paul K offers an eastern Mediterranean menu as good as any in town, at notably unflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.
Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Alequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.
Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.
Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, 1/D, \$\$, AE/DC/DISC/MC/V.
Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, hrats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.
Terra Brazil's Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, wel-

coming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.
Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.
Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be over-chilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.
Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.
Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.
Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatte — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.
Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.
Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crah in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.
La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatakí, beef-rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.
Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic com-

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F. CA 94110.

fort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.
2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.
Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.
Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.
Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.
Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.
Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy. Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread, Shiro, a paste of ground peas and herberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Mission, Bernal Heights, Potrero Hill

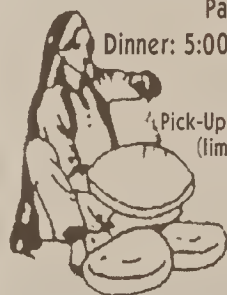
Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread.

Continued on page 40

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dine listings

Eat Here Now

From page 39

A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero). 861-3889. Italian, D, \$, MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French sauce-fest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The

menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed most of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, \$.

Richmond

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, a good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Mai's Restaurant on the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushii is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at

Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/Cafeteria, BR/L, \$.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the poststickers and nigiri sushi to the steaming bowls of udon, now to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686

dine listings

Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La. Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-5302. Cajun/Creole, L/D, €-\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €-\$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, €, MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a

main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, €-\$.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with high-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, B/RL/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, B/RL/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "granma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portobello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ♡

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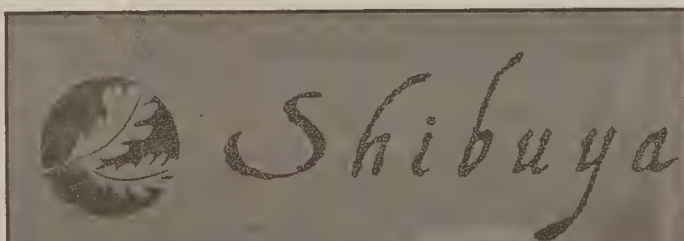
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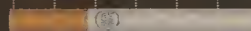


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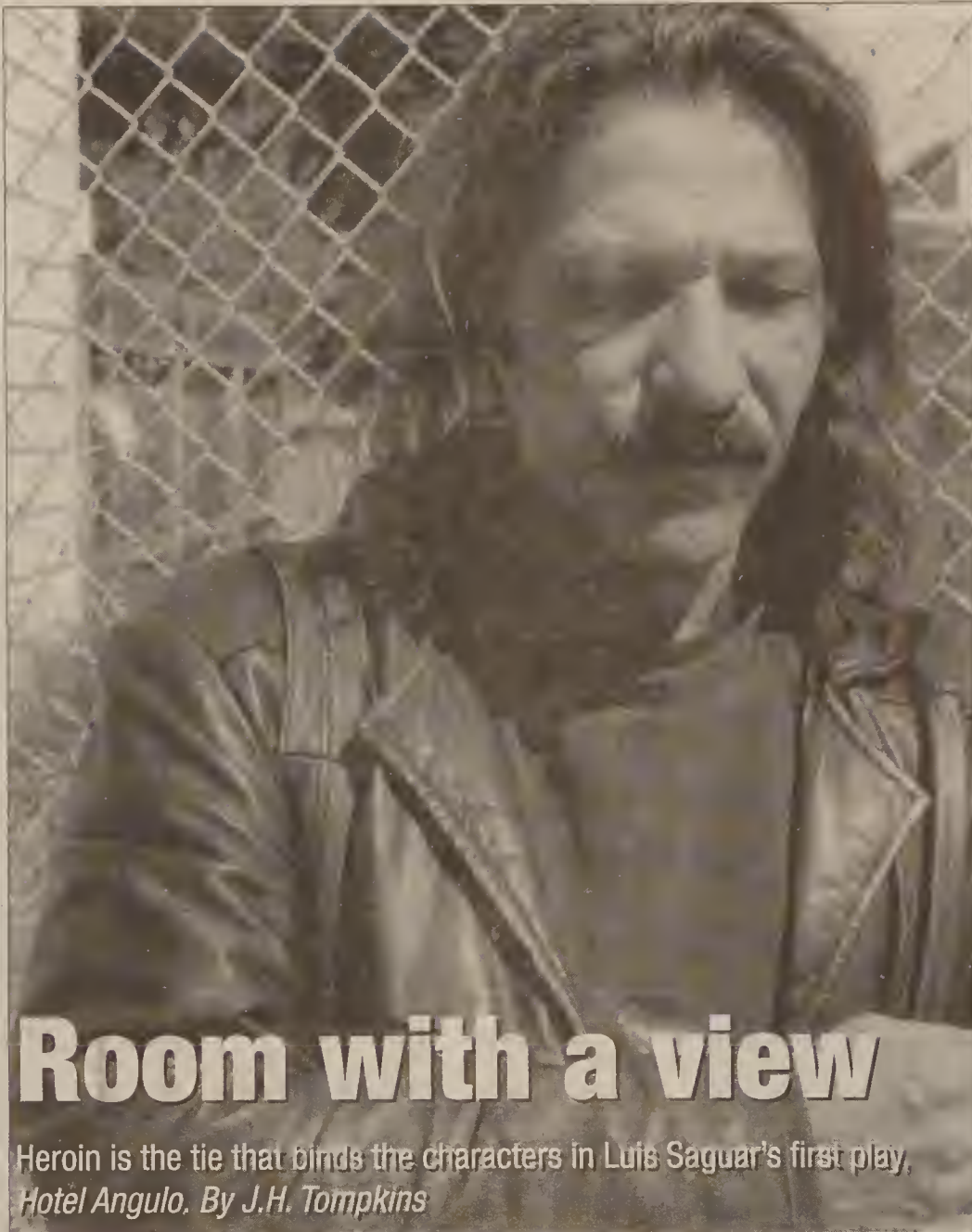
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PHOTO BY EMILY DRAZEN



Room with a view

Heroin is the tie that binds the characters in Luis Saguar's first play, *Hotel Angulo*. By J.H. Tompkins

Portrait of a playwright: Luis Saguar also performs in his debut play, which opens Thurs/19 at Intersection for the Arts.

Luis Saguar has just written his first play, *Hotel Angulo* — opening later this month at Intersection for the Arts — about heroin addicts at a Mission district residency hotel. It's a remarkably matter-of-fact portrait of a world that is routinely sensationalized. Saguar turns the standard dramatic formula inside out: in *Hotel Angulo*, extraordinary events — the stuff of tabloid television, political grandstanding, and uninformed sermonizing — are simply ordinary occurrences. Lies, crime, and violence come and go. Heroin, Saguar seems to be saying, is forever.

Saguar, who was deeply involved with drugs during his teens and 20s, seems concerned that by talking about his life he'll steal the spotlight from the characters he's created for the stage. "These are people I'm familiar with," he tells me. "It's good to see them up there." By inference, Saguar does not want you to see him and his life up there — although he has allowed himself to be cast in *Hotel Angulo*. This concession apparently doesn't extend to conversation.

Understated by nature, he'd rather that the play speak for him.

Saguar's background includes this: "I grew up in Daly City, and started to get in trouble at 12. Coming up, the drug world was what was most attractive to me. I was strung out at 15, was arrested for strong-arm robbery and sent to the juvenile system. I got my diploma there, then was back in Daly City at 18, and was sucked back into it for longer than I care to think about."

Saguar gradually withdrew from that world while attending art school and working as an upholsterer. He didn't begin acting until he was nearly 30, when a friend suggested he give it a try. "There wasn't one moment when I committed to it," he explains. "I just tried it out, and one thing led to another. When I'd be getting discouraged, it always seemed like something good would come along. I ended up working a lot."

Early on, he performed frequently with Teatro Campesino and Thick Description, originating the role of Fernie, the hot-headed, drug-dealing lawyer in Thick D's premiere of

Octavio Solis's award-winning *Santos y Santos*. He stood out as Jefe, an ex-con who steals his son's girlfriend in Solis's *El Paso Blue*, which the playwright directed at Intersection for the Arts. He's also done film work, included a role in *Flawless*, a feature directed by Joel Schumacher and starring Robert De Niro, in which Saguar played a killer named Mr. Z.

Along the way, Saguar was cast in several productions of the San Francisco Shakespeare Festival and did *King Lear* with Thick Description and Sartre with San Jose Stage. But if he has proved his versatility over the years, Saguar has tended to work in the kind of street-smart drama that was rarely written and almost never staged 20 years ago — stories about life beyond America's mainstream. A founding member of Campo Santo, Intersection's resident theater company, Saguar has appeared in work by a who's who of emerging, non-traditional (and mainly nonwhite) playwrights, including Naomi Iizuka, Greg Sarris, Nilo Cruz, Denis Johnson, and Solis.

In a society that offers only a one-dimensional reading of the characters

Saguar portrays, his reluctance to highlight his own experience is understandable. Anyone who has first-hand experience with hard drugs has stories to tell — and in the era of the so-called war on drugs and true confessions TV, there's only been one way to tell them. He's not uncomfortable with his past, but he is aware that many people might choose — by ignorance or by design — not to look beyond it. Yet there is a reason his work in these roles is well received. His face is as rich and complex as the experience he is called upon to deliver; more importantly, he carries himself with a tightly coiled grace and self-assurance that conveys the wisdom implied by the word "streetwise." The same qualities are evident in *Hotel Angulo*.

"I'm writing about this harsh world," he says, "people stuck in the world of heroin. When I was in it, I used to think there was something wrong with me, because I had emotions — because I didn't have that mentality of people who would stab someone just like that and not even think about it. A lot of people were probably fronting, but there were plenty who were just flat-out crazy. I can remember being 15, going up in an elevator at the Army Street projects, and being scared, thinking that this was crazy."

Saguar doesn't want his life to eclipse that of his characters; he also wants the play to be accepted on its own terms, rather than for the shock value of the world he details. The dialogue in *Hotel Angulo* flows easily, and the play has a subtle, dark humor: the Muni driver who has to stop a packed bus in order to shoot up; the pilot who wants to land his plane to ward off withdrawals. And there is the epic double cross by a young woman of her new boyfriend, in which she steals his small-time hustle and tricks him into running for his life (which is not really in danger) with a lie that is as casual as it is binding. Why? Simply because she can.

"It's like if someone asked you to deliver \$10,000 to a guy across the street," Saguar says, "and halfway across you realized you could just walk away with it. By the time you reached the curb, it would be yours."

During the course of conversation, it becomes apparent that Saguar has a detailed back story for each character. "It's not just the people on the streets, it's much larger than that: there are all kinds of different people," he says. "Some are incredible, and some are downright dogs. I grew up knowing these people and their stories, and that's where the play comes from."

"I've experienced some things that most people have not," he adds deliberately, as if considering each word carefully. "But I learn something every time I act, too. This play isn't for or against anything; it's just important that I bring these characters to the stage." ♦

'Hotel Angulo.' Through May 13. Preview Wed/18, 8 p.m. Runs Thurs.-Sun., 8 p.m., Intersection for the Arts, 446 Valencia, S.F. \$9-\$15. (415) 626-3311.

the mix

1. Zmrzlina backing up Barbara Manning, El Rio, Sat/7
2. ESG: A South Bronx Story (Universal Sound)
3. "Six Sale" opening reception at Upper Playground, Thurs/5
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The bunny hop

Saturday night, at the entrance to the gated courtyard of a new building in the nebulous territory between the Mission and Potrero Hill, a jovial, full-voiced man in street clothes holds the steel door open and welcomes clusters of pastel-hued partygoers, most of whom wear two pointy white ears, to the **Bunny Jam**. "Hey, have you seen any bunnies around here?" a lanky hunter clad in camo jumpsuit deadpans, poking a large inflatable plastic bunny tied to the gate with his fake assault rifle. A few women in delicately colored wigs and miniskirts (and ears) hop past the greeter, who comments that their outfits make him "want to just keep going ... and going ... and going..."

Outside the party's entryway, rabbits smoke, and one bunny is teaching the rest an obscure song that mixes childlike prose and profanity. Through the door, obstructed by a feel-good curtain manufactured from stuffed fluffy bunnies ("Looks like we should've brought better drugs"), **Dr. Friendly and Friends** are playing purposefully zany music, and the four rooms in this emptied-out office space have been transformed into a fantastical Easter wonderland.

More enormous inflatable plastic bunnies hang sideways from the wall, hopping down the bunny warpath with other smaller, fluffier, stuffed members of their species, some of which have been cut in half so that bunny heads and bunny asses seem to hang half-buried in the sheetrock. **Mr. Bunny Chainsaw**, in oversized top hat, pink bunny suit, and creepy clear face mask, fashions bunny ears from balloons for partygoers who lack them, bantering in high, unintelligible tones with a plastic perma-grin. Cryptic installation titles from the stunning Bunny Jam flyer, in which 12 bunny-headed disciples share the Last Supper, come to life: **Bunny Blob Theatre** showcases all kinds of furry things in a melting, Jabba-the-Hutt-skinned proscenium; **Les Jambes du Sandwichgirl Chocolat** has one bunny spreading chocolate frosting all over her legs and spelling things out with candy letters on her *jambes* (e.g., "do it bunny style") as party participants are invited to lick. **DISH**, the online and real-time

artists' collective that's been collaborating for months on this "Melt-O-Media Easter Eggspllosion," has taken into consideration all things Easter for this event — pagan, commercial, religious — but the prime directive seems to be un-adult playtime.

In one corner an immense egg glows and pulses in lavenders and pinks in a fake-fur nest atop a Roman column, and **Dr. Frankenpeep** scientifically demonstrates, for the curious, the gory demise of Peeps put into a microwave. (Horrible

equal fervor, energetic revelers hold a dance revival of sorts on the makeshift stage, clapping and testifying in ears and Afros. Phoenix, an old-school oil-and-water visuals guy, stands quietly in a corner, tie-dye and long hair accented with ears, a Maglite in his mouth, dropping a rainbow of colors onto an uplit water bowl, turning the room into the inside of a kaleidoscope. It's psychedelic to the point of overwhelming, and chilling out seems in order.

In the chill-out room pillows line the floor in communal arrangements, and black lights in the corners accent the artful decor of draped day-glo fabric and white balloons. **Dr. Friendly** spins the "Bunny Hop"

in the other room, at several different speeds, as we plop down by the black lights next to a Mad Hatter and an evil German nurse bunny and doctor bunny.

An elegant '40s-movie-diva bunny bats around a yellow balloon with a rabbit's face drawn on it. A male cherub in black patent leather corset and white fishnets keeps nabbing helium balloons, sucking them up, and quoting A Tribe Called Quest. One rabbit with trompe l'oeil snout make-up and a turban, sitting by himself, absentmindedly makes two small stuffed white bunnies, one in each hand, dance along. The evil German bunny nurse puts her plastic snout on her knee. "Bun-knee, get it?" she jokes, then takes a hair ball of plastic green Easter sod out of her bag and wanders around asking partygoers if they'd like to smoke some grass.

After the "Bunny Hop," Hindi music blares, and a woman in a white coat and ears, with one rabbit pinned on each tit, merengues with a similarly-attired companion in

the doorway. Balloons pop. "You're not even flinching!" one bunny at my pillow-group says to the other. "What does that mean?" she asks. "You're jaded," she replies nonchalantly. We head outdoors for a breath of a semblance of some sort of type of reality. In a white hallway to the outside, plastic eggs line the pathway from the party to the exit, and at the end of the trail, the hunter lies in lock-and-load position with his rifle, legs spread and aim taken. "Heeere, bunnybunnybunny," he mumbles to himself, blood-lusting. A woman in full bunny suit, with a note pinned to her back that says "Rabbit Season," silently tiptoes behind him, smiling. He surveys his territory, failing to notice her, then deadpans again. "Anybody seen any bunnies around here?" ❖



GUARDIAN PHOTOS BY SUMMER BURKES



Bunny style: Revelers at the Bunny Jam got decked out in their Easter Sunday best.

swelling, then bubbling, then scorching, then oblivion.) A mass of stuffed animals hangs in the **Bunny Pod**, imprisoned above the crowd in a methodical crescent-moon cage of wire. Below it, a foot-high **Bunnyzilla**, clutching a carrot, glares across the way at **Put on a Happy Face**, your traditional plastic Easter head stuffed with mauled treats. One purple-boahaired woman, head festooned with flowers and innocent dress covered with stuffed bunnies, examines the basket with wide eyes, looking like Bo Peep in Wonderland. Nobody, aside from the hunter and Mr. Bunny Chainsaw and a few Mad Hatters, is wearing a stitch of black.

Inside another room bunnies hop and shake their tails as Jesus music, then sped-up polka, comes over the loudspeakers. For both, and with

Dog-eat-dog world: Gael García Bernal plays the role of Octavio with stunning depth in Alejandro González Iñárritu's three-part story of betrayal.



PHOTO BY RODRIGO PIRETO

Love in the time of betrayal

Amores perros bleeds the heart of Mexico City. By Josh Kun

"I invite you to our city..."

Maldita Vecindad
y los Hijos del Quinto Patio

I.

In the Oscar-nominated directorial debut of Alejandro González Iñárritu, *Amores perros*, there is a city and there are people and there are dogs. The city is Mexico City, the most populated city on earth and the most polluted, a city where people crowd every corner of available space and stray dogs, ubiquitous as traffic jams, scavenge in packs. What separates the people living in this city from the dogs is harder to describe than what binds them — a bloody dialectic of love and violence and, above all, a domino effect of vicious, aching betrayal.

In *Amores perros* everyone betrays someone they love (warning: read no further if you don't want to know who). In the first of the film's three interlocking parts, Octavio — played with stunning depth by Gael García Bernal — betrays his brother Ramiro because Ramiro is betraying Susana, his wife, who Octavio has fallen in love with. Octavio decides to fight Ramiro's rottweiler in a series of underground dogfights to earn enough money to take Susana away. After the two of them betray Ramiro by making love on his bed and in the family laundry room, it is Octavio who ends up betrayed, penniless, and waiting for a bus he will never board. All of these betrayals are done in the name of a love that can be neither quenched nor trusted, and all lead to violence.

Parts two and three continue the cycle. In part two Daniel betrays his wife and children to move in with Valeria, a leggy model, and her show dog. The price they pay: the dog spends days lost beneath the floorboards of the new apartment, and Valeria loses a leg to gangrene. In part three we meet the vagrant El Chivo (in a miraculous performance by screen veteran Emilio Echevarría), a former professor who betrayed his wife and daughter by leaving them for a life as a guerrilla and now betrays anyone with his pistol as long as the cops pay the right price. When he leaves Octavio bleeding but saves his dog from the car crash that links all three parts together — the one that puts Octavio on crutches and Valeria in a wheelchair — his paycheck is to be betrayed by the dog that he tenderly brings back to life.

Yet the betrayal in *Amores* is always of human origin. The dogs reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. That is why by the film's end everyone is damaged, all bodies are mangled: Susana's bloody ear, Ramiro's bloody mouth, Valeria's inflamed, stitched leg, and — what has received far more paranoid press attention than it deserves — the bodies of the dogs. There are shots of dead and wounded dogs throughout, with snapped necks, steaming blood-soaked fur, panting tongues, gashed

bellies. When a dog goes down, Iñárritu makes us look longer than we want to so we don't miss the point: dogs love us and we kill them. Their corpses are cradled repeatedly in the arms that forced them to die.

Each man kills the thing he loves until, by the film's end, all that's left is a man and a dog, both driven to kill by love, and a barren urban plain that leads into a gray sky, a place far away from the acid greens and hot reds of the interiors — bedrooms, pharmacies, dog rings, operating rooms — where the betrayal of love and the love of betrayal are most at home.

II.

In a 1995 essay, Mexico City critic Carlos Monsiváis wrote that the defining contemporary characteristic of the Mexican capital is its urban multitude. He described it as a city where privacy is a struggle, intimacy "by permission only," and individuality a precious commodity. "Turmoil is the response of the city-dwellers," he wrote, "a whirlwind set in motion by secret harmonies and lack of public resources." The art of such a place, if it is true to it, can only follow an "aesthetic of multitudes" — an aesthetic of compression and chaos born from the reality of living under toxic skies, drinking lead-poisoned water, and driving a car down streets full of other cars, past baroque palaces, precolonial pyramids, and *colonias* of scrap metal.

It is precisely because *Amores* puts this aesthetic on-screen with characters

whose individuality never matters as much as how their actions affect the lives of others that critics have been praising it as the most realistic portrayal of urban Mexico in decades. Back in 1965 experimental filmmaker Rubén Gamez lamented that Mexican cinema "has not yet gotten to the roots of Mexican reality." With *Amores*, Iñárritu gets as close as anybody has (albeit through a centralist Mexico City lens). He gives us a cast of typical *chilangos* — hair-bleached punks and wealthy doctors, plate-licking gordo hustlers and blond Castilian models, for-sale cops and duplicitous business execs — but no one behaves according to type. Because Iñárritu's foundation is love's betrayal, no character ever acts as generations of Mexican and Hollywood cinema tell us they should. They are motivated not by formula, but by the panicked flux of hearts bleeding from deceitful love.

The Mexico City of two other recent Mexican films — the crime parody *Todo el poder* and the romantic comedy *Sexo, pudor, y lágrimas* — is little more than a backdrop for hectic, exaggerated plots. In *Amores* — as it was for Luis Buñuel back in 1950 with *Los olvidados* — the city is a character as much as El Chivo or Octavio, and with its crippling poverty and breathtaking plazas, its deadening pollution and fertile parks, it betrays its citizens as quickly as it loves them. *Todo* needed a series of sweeping overhead panoramas to establish its megalopolis location; in *Amores perros*, no one has to tell you where you are.

Amores's commitment to giving Mexico a representation close to reality couldn't have come during a more important year. Since January, Hollywood has released three films about "Mexico" — *Traffic*, *All the Pretty Horses*, and *The Mexican* — all of which in very different ways and with varying degrees of culpability represent Mexico by inventing it on backlots, populating it with Puerto Ricans or Brad Pitt, and freezing it in debilitating archetypes still necessary to make the United States feel good about itself. "The way America sees Mexico, if they have any sense of it, is like Taco Bell," Iñárritu told the *New York Times*. "They don't accept that we're a powerful, diverse culture, and my goal is to enlarge the view of Mexico. To show life as it is here. Not the Taco Bell idea."

III.

Stylistically, *Amores perros* rifles through multiple tactics of Mexican film and video history: social realism, *telenovela* melodrama, sleight-of-hand surrealism, biblical parable, avant-garde experimentalism, TV commercials, and, in two memorable sequences, music video. Early on, Iñárritu rolls bits of Monterrey hip-hop crew Control Machete's "Si Señor" as dogs rip into each other and Ramiro pulls a pharmacy heist, and later he cuts up and backspins their "Pesada" as Octavio's car outruns a monster truck and barrels toward its own crash. Indeed, taken as a whole,

Amores feels most like a millennial *rockero* film, the first Mexican film to successfully and earnestly translate the emotional and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution — into a polished, authentic epic.

Iñárritu, when he was only 20 years old, was a radio DJ on Mexico City rock station WFM back in the mid '80s, right when the quake had left the city in rubble and left the task of chronicling its future to underground cartoonists — and to rock bands who tried to tell the truth from the backs of pick-ups and in illegal "funky dives." By the time *Maldita Vecindad y los Hijos del Quinto Patio* released what would become the top-selling Mexican rock album of all time, 1991's *El circo*, rock was the only reliable window into Mexico City reality. "This city is a great circus," *Maldita* sang, telling stories of punks rebelling against their parents, homeless beggars, street musicians blaring sax solos — a city where hunger was everywhere, but hope refused to die.

The album was produced by Argentine tastemaker Gustavo Santaolalla, who Iñárritu enlisted for the score of *Amores perros*. The film's soundtrack, expertly supervised by Lynn Faintchein, comes in two parts: music used in the film (Santaolalla's ambient haunts, the Control tracks, Celia Cruz, the Hollies, Titan) and music created in response to the film by some of rock en español's most important young artists. The new songs all resonate with the film's central themes. "Nobody loves in this city," Illya Kuryaki and the Valderramas sing on "Stop, Muerte." "In the city, you don't love me anymore." On "Me van a matar," Julieta Venegas discovers her lover's truth to be a lie. On "Tienen el odio enjaualado," Fiebre finds the human body to be nothing but a cage for hate. And on "De perros amores," Control Machete remind us that "reality hurts, it hurts" and then ask a question that quivers across the desperate lines of Octavio's forehead: "What would happen if I never die and I never have the chance to be born again?"

But the real anthem of *Amores* is Nacha Pop's "Lucha de gigantes," which appears twice in the film (the first time Iñárritu uses it, he cuts between Octavio and Susana having sex and Ramiro getting bludgeoned with a baseball bat). Like all of Iñárritu's characters, the singer of "Lucha" is trapped by the consequences of his own mistakes. He dreams of being chased by beasts and has no idea who's on his side. He yearns to live in a world without fear, where he can trust what he sees, where the monsters of deception are just bad nightmares, and where fragility, instead of making us weak to another's betrayal, can save us. ❖

'Amores perros' opens Fri/13 at Bay Area theaters. See *Movie Clock*, page 97, for show times.

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Unsung classic *Killer of Sheep* reemerges.

By Johnny Ray Huston

Though Charles Burnett's masterpiece debut *Killer of Sheep* was one of the first 50 films entered into the National Film Registry, right after *It's a Wonderful Life*, it hardly has a Capraesque stature within American consciousness. Prejudice, and prejudice about film styles, are to blame. Shot in the Watts area of Los Angeles in 1977, *Killer* realizes a potential that the then-waning blaxploitation era refuted and the soon-to-come Spike Lee joints and hip-hop movies debased: a black urban cinema that updates the neo-realism of Vittorio De Sica. The spirit of early John Cassavetes also suffuses *Killer* (chief Cassavetes scholar Ray Carney has written enthusiastically about Burnett), but Burnett, the subject of a current retrospective at Yerba Buena Center for the Arts, makes a bracing black-and-white world emerge from Cassavetes's *Shadows*.

At the center of this world is Stan (Henry G. Sanders), a man who works at a meat factory slaughtering sheep. Stan has reached a point of hopelessness, denying himself even free pleasures, and his low-paying job causes him to lose sleep. The irony of the situation — Stan can't exactly count sheep to relax — remains

implicit. Burnett captures moments in Stan's life and the lives of his neighbors and family, constructing a community in the process. (Another implicit irony: as Burnett reveals a community, his main character withdraws from it.) Instead of cramming actions into phony constructs, Burnett finds action — or action seems to find his camera, as when dozens of sheep suddenly race past in extreme close-up, or a shot of a street becomes a shot of children riding their bicycles and Big Wheels into oncoming traffic.

Because he simply lets them be, Burnett is a peerless director of children. *Killer*'s opening minutes suggest Helen Leavitt's classic stills of New York street kids come to life, albeit meaner: in a vacant, garbage-strewn dirt lot, hoys absentmindedly throw rocks and crumbled bits of architecture at one another. Later, Burnett's 16mm camera looks up as the same group leaps from one rooftop to another directly overhead. Stan's stoic kindergarten-age daughter sometimes wears a sad, sickly dog mask on her head, a nod to Ralph Eugene Meatyard's photography, which in turn

probably influenced the masked city kids of Sadie Benning's recent *I Let It Be Beautiful*. But the dog mask is more than an art symbol within a film; it's a little girl's exaggeration of the weariness she sees on the faces of the adults around her.

Frequently fusing the blues (recordings by Cecil Grant, Faye Adams, and others) with industrial rumbling, *Killer*'s soundtrack is as outstanding as Burnett's imagery. Midway through the film, Stan's daughter mimics the vowel sounds of Earth, Wind, and Fire's "Reasons" as her mother, using the top of a pot as a makeshift mirror, prepares for a night out. Burnett frequently contrasts images of Watts's literally broken homes — sites of endless, futile repairs — with

Paul Robeson singing about America and democracy. A sharp knife dipped in honey and whiskey, Dinah Washington's voice carves into the scenery twice, most memorably when Stan and his wife slow-dance to "This Bitter Earth" before the bright glare of a window in a darkened room.

In the years since *Killer of Sheep* — which is not available on video — Burnett has struggled to



Hard act to follow: Davis Roberts, Paul Butler, and Danny Glover — from left — star in *To Sleep with Anger*, shown as part of the Charles Burnett retrospective at Yerba Buena.

adapt his vision to the American marketplace; though his work has ranged from semidocumentary (*The Final Insult*) to television miniseries (*The Wedding*) formats, he hasn't achieved the name recognition of, say, Jim Jarmusch, whose stylistically similar *Stranger than Paradise* was granted the cult status that the superior *Killer* deserves. Burnett's one major studio effort, 1995's timely LAPD inquisition *The Glass Shield*, was damaged by studio-imposed cuts. Still, he's managed at least two other great features: 1990's *To Sleep with Anger* (a blues-inflected comic drama revolving around a trickster played by Danny Glover) and 1995's *Nightjohn* (a Disney Channel TV film that covers *The Color Purple*'s territory with greater precision and potency). If Burnett has yet to match the purity of *Killer*, that's because it's a hard act to follow. ❖

'America Becoming: A Charles Burnett Retrospective.' Through 11/20. Yerba Buena Center for the Arts, 701 Mission, S.F. \$3-\$6. (415) 978-2700. See Rep Clock for schedule.

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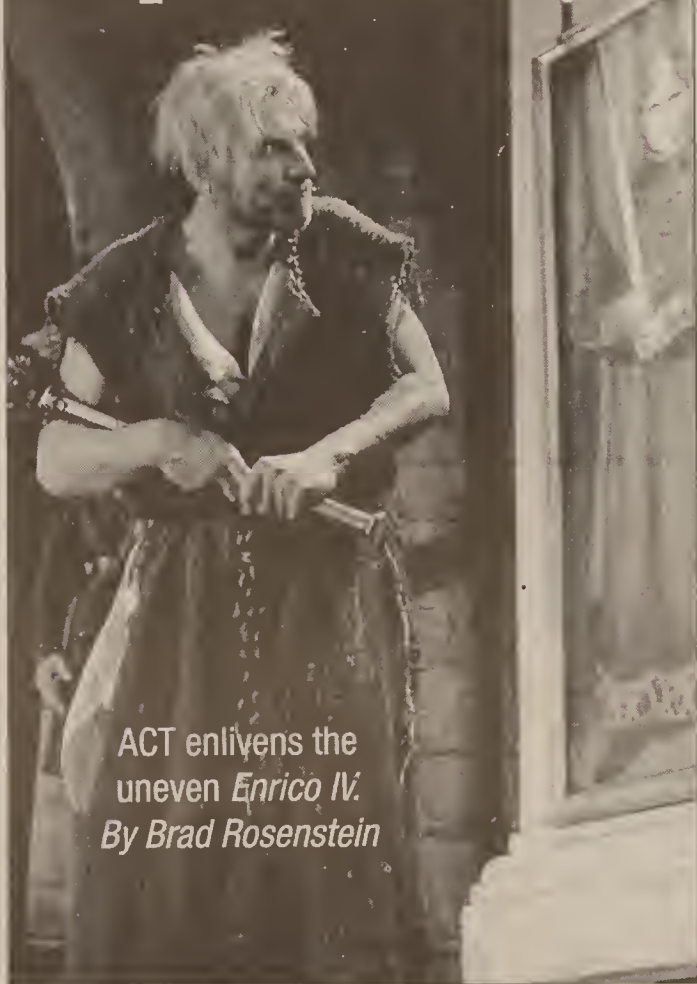
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PHOTO BY KEVIN BERNIE

Pirandello's problem



ACT enlivens the uneven *Enrico IV*.
By Brad Rosenstein

His madness has a method: Marco Barricelli plays the title role in Pirandello's *Enrico IV* at the Geary Theatre

From Beckett, Ionesco, and Genet to Pinter, Stoppard, and Shepard, there's scarcely a late-20th-century playwright that Luigi Pirandello hasn't influenced. With his seminal investigations of illusion versus reality, the public and the private mask, and particularly his use of theater as a metadvice to interrogate itself, Pirandello holds a towering position in dramatic history. Yet his appeal has remained largely opaque to me (and to many English speakers) given the stiff, academic translations he's received, which tend to overstress the playwright's ideas and mitigate his passion. ACT's current production of *Enrico IV*, in a new adaptation by Richard Nelson, takes a brave stab at revivifying the wildly influential but neglected playwright.

The play, set in 1922 Italy, takes as its central character a nobleman who has lived for 20 years under the delusion that he is an 11th-century Holy Roman Emperor. The nobleman's old flame Matilda (Felicity Jones) arrives at his villa with the hope of finally

curing him, bringing along her lover (Anthony Fusco) and a psychiatrist (Charles Lanyer), who plans to "shock" the patient into sanity. When "Enrico IV" (Marco Barricelli) finally appears, his madness has method in it: forcing his guests to assume period costumes and characters, Enrico also accosts them with uncomfortable "realities," that blur their historical and contemporary roles.

It's a resonant conception that plays out as a tragicomic cat-and-mouse game, questioning the efficacy of both sanity and imagination in a world gone mad. But even with his academic straitjacket removed, Pirandello emerges as a deeply uneven playwright. The first act offers little more than awkward and belabored exposition, and every character besides Enrico is essentially a prattling nonentity. It's only with the appearance of the title character that the play begins to exert a fascination, and it's only through him that Pirandello's intellectual conceits take on a genuine emotional heft in both language and action.

Nelson's adroit adaptation, commissioned by ACT, does what it can to bring out the humor and individual sparks in the supporting characters. But Nelson clearly recognizes that the play is essentially a monologue, and Enrico's speeches shine with a multivalent glow that's largely missing in the rest of the script. Barricelli, who's been having a great season at ACT, is superb as Enrico, tackling the bravura part with a wonderfully modulated progression of masks that encompass wildness, pain, regret, humor, and a truly Sicilian passion for revenge. Director Carey Perloff does her best work with him, with the playful metatheatrics of Ralph Funicello's brilliant trompe l'oeil scenery, and with Peter Maradudin's pointedly stagey lighting, which ranges from seductive gleam to ruthless glare.

Part of the problem with Pirandello, of course, is that his ideas, the essence not just of modernism but of post-modernism, have become so deeply pervasive in our culture that it's hard not to find the source a bit tedious these days. There's also no hiding his deficiencies in craft, but in its strongest moments this production reveals that Pirandello isn't just a purveyor of intriguing but dry ideas. At his best he's a rich theatrical poet of love and loss, and of the ravages that time can work on our most cherished illusions.

'Straight' comedy

It would be hard to think of an easier target for satire than the various "conversion therapies" being foisted on gays and lesbians to "cure" them of their homosexuality. So the most compelling thing about David Schmdar's solo show *Straight* is how willing he is to engage the conversionists on their own terms — and wring a lot of comedy out in the process. Focusing primarily on the efforts linked to religion, Schmdar goes undercover in a series of Christian groups aimed at rescuing him from the "gay lifestyle."

Schmdar has clear, self-admitted limits as a performer, but he's a wickedly funny writer. Although he frequently had to bite his tongue (and court the spirit of Cher) to preserve his cover during his research, we get the benefit of what he wished he could have said. What makes this wry comedy dimensional are Schmdar's own queer self-criticism and, particularly, his personal susceptibility to the conversionists' "deficiencies in the father-son relationship" explanation of his homosexuality. The piece gets a bit one-note, and director Chay Yew works hard to inject some rhythm and variety, but it's still a witty and thoughtful look at what might have been a drive-by topic. ❖

'Enrico IV' Through April 29. Tues.—Sat., 8 p.m. (also Sat. and Wed., 2 p.m., except Wed/18); Sun., 2 p.m., Geary Theatre, 415 Geary, S.F. \$15–\$61. (415) 749-2228.

'Straight' Through Sun/15. Thurs.—Sat., 8 p.m.; Sun., 7 p.m., Theatre Rhinoceros, 2926 16th St., S.F. \$16. (415) 861-5079.

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Great 'Grief'

Jo Kreiter's latest takes flight. By Rita Felciano

PHOTO BY ELIZABETH GORELIK



Mourning, airborne: Flyaway Productions' new *Maybe Grief Is a Good Bird Flying Low* is physically daring and emotionally charged.

For some time, choreographer Jo Kreiter has been working toward a movement language that demands much upper body strength and, in spots, a ballet dancer's sense of placement. In 1999's *The Body Project* (the soul needs the body) she partnered her performers with steel poles suspended at various levels to have them both embrace and defy gravity. With her newest endeavor, *Maybe Grief Is a Good Bird Flying Low*, she has taken a big step forward in giving formal expression to a feminism as physically powerful as it is spiritually gentle. In *Grief*, Kreiter purports to find out whether there is a particular way that women grieve. She makes a good case for the idea that there is, but the piece works not because of her concepts about who and what women are but because of the way she has imaginatively shaped those ideas, creating a consistent through-line with a trajectory that hardly, if ever, misses its emotional mark.

The choreographer calls her works "apparatus-based dances" because of the way she uses specially constructed equipment — in this case, small platforms attached at various levels

to the theater's walls, two trapezes suspended midpoint in the performance space, and an enormous two-tiered carousel-like contraption, which for much of the evening simply hangs in space like an arrested satellite. (The rigging was designed by Wayne Campbell, Michael Erlich, and Jennings McCowen.) *Grief* soars on the strength of its individual episodes, Kreiter's ability to shape transitions, and, above all, pacing that is lyrical and leisurely but never sags. Kreiter and her dancers are wondrously assisted by Jack Carpenter's evocative lighting and a score, by Carla Kihlstedt and Shahzad Ismaily, that was ever supportive of the choreography, yet sang with its own voice.

Grief starts out with individual expressions, at first on the floor, then with spotlights on individual dancers on the platforms, one of which is mounted just under the roof. The action moves from these isolated incidents and a stunningly anguished duet between Kreiter and Rachel Lincoln — the evening's highlight — to more subdued trapeze and floor work, ending in a kind of community ritual on the

"carousel" that is both quietly accepting (at one point the dancers look like corpses in orbit) and upbeat. The piece's élan, however, doesn't quite carry through to its somewhat protracted ending, and Krista DeNio's final solo, despite its reiteration of thematic material, looks like an afterthought.

Much of the movement language — developed by the performers with Kreiter taking credit for direction — is angular and spastic, with bodies collapsing like jackknives or exploding into uncontrollable flings only to curl into fetal positions. But there is always someone to give comfort, even if it results in both women entangling themselves into an anguished knot as their identities momentarily disappear. Sometimes support is given long distance. At one point Patricia Jiron flails, stretches, kicks, and struts on a platform some six feet above the ground only to throw herself against the support beam. About 10 feet away, imprisoned in her own private hell, Dominique Zeltzman catatonically flutter-beats her feet and bounces up and down on her behind. Suddenly, Zeltzman picks up one of Jiron's rolling, hand-throwing gestures, and the two begin to move in unison. (Also performing with the company were Christine Chen and Rachel Shaw.)

Hands and fingers, as splayed as they can be, are one of the leitmotifs that wind through *Grief* — they stroke faces, cup heads that snap back or tiredly recline, and explore body parts to find or mend wounds. In the trapeze section the performers are hanging upside down, with their arms around one another's shoulders; at the beginning of the final section, the dancers create a chain by placing a hand on a neighbor's shoulder. The expression "the healing touch" comes to mind again and again.

Kreiter and Lincoln's duet is as hair-raising as it is emotionally draining. Lincoln, at first alone, about 35 feet above the ground, is joined by Kreiter, who walks into her along the building's rafters. The two women feverishly collapse, as if about to fall or throw themselves off this perilous perch. But at the last second, one of them finds the strength to hoist herself back up and to reach out to save the other with a hooked arm. Respite comes as they walk together, two steps forward, two steps back. But then Kreiter dangles in the void embracing Lincoln's waist, and Lincoln pulls her up with a foot. More than in any other episode, you feel the pull between despair and hope. It's the point at which you most appreciate the physical and emotional power of these dancers. ❖

'*Maybe Grief Is a Good Bird Flying Low.*' Through Sun/22. Fri.-Sun., 8 p.m., SomArts Theatre, 934 Brannan, S.F. \$18. (415) 934-1070.



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STILL FROM LEE BUL'S LIVE FOREVER



Letting the whole world sing: Artist Lee Bul transformed the Walter and McBean Galleries into a karaoke-plex in which visitors can belt out pop favorites.

Power pop

Singing along with Lee Bul's karaoke art. *By Glen Helfand*

When nursing a broken heart, I pull out the Dusty Springfield CDs. The touch of sadness in her voice as she croons about lost love seems so unabashedly real. Never mind that the lyrics are trite and sentimental as hell — and Dusty didn't even write them. Still, I sing along, attempting to express complicated yet universal feelings. I pretend that my neighbors can't hear me warbling.

Korean artist Lee Bul is intrigued by the cultural and emotional power of pop music, and her latest project offers art viewers an unlikely opportunity to belt out a tune in public. Her exhibition at the San Francisco Art Institute, her West Coast solo debut, taps into an Asian pop staple as she transforms the gallery into a karaoke-plex of three sing-along video installations, with which she blurs the lines between art, entertainment, and public and private forms of emotional expression.

Primarily known as a sculptor — one of her monsterlike sculptures is included in *010101* at SFMOMA — Lee uses a variety of media to explore experiences that go beyond language into sensory and emotional realms of pleasure, surprise, fear, and physiological perception. And what is a pop song if not a three-minute mother lode of personal memories and associations?

The exhibition, titled "Live Forever," after an Oasis song, has all the features of a karaoke bar — sans the inhibition-loosening presence of alcohol. Though the form has different meanings in Eastern and Western cultures, Lee seems more focused on the idea that music crosses international boundaries. As you enter the main installation (also titled "Live Forever") through dark curtains, you might hear strains of Culture Club's "Do You

Really Want to Hurt Me?" the Eagles' "Hotel California," or any of the dozens of other pop favorites on the lengthy playlist. The lead vocalists, however, are visitors like you, standing on a landing, holding a mic, and getting lyric cues from a wall-size projection. The words change color when they're supposed to be sung, and the amplified voices have the melancholic echoing quality that emanates from the doors of many a Japantown bar, a sound effect that Lee consciously created.

She also produced the video that plays along with the songs: The scene is a tiki-bar lounge with a band performing in front of a semifull dance floor: footage that Lee shot in the beloved Tonga Room at the Fairmont Hotel and then processed with cheesy editing effects. The footage doesn't relate to a specific song; rather, it depicts the public act of singing and dancing and repeats over and over, as off-the-shelf karaoke lyrics for dozens of songs are projected over it.

There are similar pieces in two smaller, darker rooms. One, called *Amateurs*, features video footage of uniformed Korean schoolgirls cavorting in the woods, a scenario that seems innocent enough, but the presence of adolescent girls adds an automatic hint of uncomfortable sexuality. The other, titled *Anthem*, is a depiction of a car ride through the neon-lit streets of Seoul at night, a flashy yet alienating urban setting that's devoid of human presence. Both are frenetic in their movement — fluid stops and starts, elegant blurs — and slightly ominous. The lyric overlays create odd, random mixtures of image and text, which seem vaguely arch: "I didn't mean to hurt you," from a Roxy Music song briefly superimposed on the school-

girls, and Prince's "Purple Rain" over the frenetic cityscape.

In the smaller rooms, Lee tweaks the karaoke model for more solitary engagement. The music is heard through headphones, and only the participants crooning into the microphone can hear themselves over the music track. You can sing to yourself wrapped in the insulated feeling you get while wearing a Walkman. Here Lee points to the increasingly complex layers of electronically aided personal bubbles that play out in modern life.

She explores this sculpturally with a pink-foam scale model of a private karaoke "pod." The pod, a cross between the Batmobile, an isolation tank, and a futurist coffin, is intended as a place where one person can recline and sing, while having to face the solitary echo of his or her own voice. The piece, which will be realized in working form, with a fiberglass body and leather interior, for a show in Philadelphia this fall, gives glamorous new form to the act of singing alone in public in the deceptive seclusion of your car.

But that's beginning to sound a little heavy. What's really most appealing about Lee's project is its flexibility. There's social commentary and sites for self-reflection in there, but also a lot of room for fun. You're encouraged to cut loose on Nirvana's "Smells like Teen Spirit," Radiohead's "Creep," or any number of songs that are melancholy in content but exhilarating to sing — especially in an art gallery. The experience will ring in your ears. ❖

'Live Forever.' Through May 19. Mon.—Sat., 11 a.m.—6 p.m., Walter and McBean Galleries, San Francisco Art Institute, 800 Chestnut, S.F. Free. (415) 749-4563. For more information go to www.leebul.com.

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Got back?

Mr. Dé makes music for big butts.

By Amanda Nowinski

Mr. Dé: "It's hard to understand the music when you don't get it with the whole package. I wish I could just bring Detroit with me."

Sorry, San Francisco, but you can't dance. Or so says Mr. Dé (a.k.a. Adé Mainor), the soft-spoken, infinitely polite author of such booty music classics as "Sex on the Beach" and "Mr. Mutha-fucka." "It's funny as hell," he laughs over the phone from his Electrofunk Records offices in Detroit. Maybe it's humorous to him, but some of us take our moves quite seriously, although obviously not seriously enough for a man who says, "Goddamn, man, my bitch done fucked everybody — my brother, my cousin, the mailman," on his debut full-length album, *Electronic Funkyshit*. This Saturday, when Mr. Dé flies directly into Club Six from Detroit, you'll get a second chance to properly burn that rug up.

But first, pull your thumb out of your ass and get with the booty —

Mr. Dé's booty, that is. Soon you will find yourself chanting "Pay me bitch, pay me ho" (from "Pay Me") or "Throw some dick at these hos, throw some dick at these hos" (from "Throw"), as you go about your daily routine. But don't worry if Tourette's syndrome takes you over for a week or so, because, as Mr. Dé will attest, this booty is addictive.

And it isn't just the raunchy lyrics that will grab your ass like a wedgie; it's the beats that'll chase you across the dance floor at 170 BPM. Detroit locals refer to it as "booty music," but in the dance-music name game, it's called "ghetto tech." Don't say that to Mr. Dé, who's been at it since the mid '90s, cutting old 2 Live Crew tracks and splicing them together in a faster-than-hell pastiche of Miami bass, tweaked-out rhythms, and silly, be-

yond-horny lyrics. He was once one half of DJ Assault, together best known for the classic "Ass-N-Titties" ("ass 'n' titties, ass ass, titties titties, ass 'n' titties") and "Dick by the Pound" singles: Now he runs the Electrofunk Records label, releases other booty music artists, and has a few things to say about butts.

Bay Guardian: Ghetto tech is a term coined by an East Coast journalist, but you don't refer to your music as such.

Mr. Dé: No, no. Around here we call it booty music. Or people say, "Lemme get booty music," or "Give me a new fast mix tape." They refer to it like that. They wouldn't call it ghetto tech. People who go to a rave might call it ghetto tech.

BG: You can't find your new album in San Francisco — why's that?

MD: Because the distribution sucks. That's been our problem from the jump. That's the thing: the problem is that it's not a proven genre. I guess everybody knows that it's dance music and that it can sell, but it's not proven. Large labels and distributors can't understand it because it's not a guy standing in front of a keyboard looking weird, and it's not two guys standing in front of a car with an ass in front of them. So they're like, hold on, where does this thing fit?

BG: The industry can't figure out how to market it to black audiences, and it's mainly just the white underground that's latched onto it.

MD: You hit it on the head. That's consistent with the phenomenon that happens all over the world. In Detroit it's a very black thing, real urban, but then at the same time it crosses over to white rave kids and to whites in general. And I find that everywhere else in the world it's the exact opposite. The blacks can't understand it because it's too fast, it's not like West Coast gangster rap or bounce or anything, it's way fast. It has elements of all these dance energies that they weren't really into to begin with. It works like that everywhere else but in Detroit.

BG: You never intended to have anything to do with the rave scene.

MD: Not at all. In '97 and '98 the ravers started to invite [DJ] Assault to play at raves, and they were like, "What is this shit you're playing? This isn't hard techno." When we first went to the Mayday in Berlin we cleared the floor. It's anti-rave. If you really want to understand what the music is about, it's about the result of Miami bass and techno being big here. It was the result of what happened when Juan [Atkins] and Eddie "Flashin" Fowlkes stopped making music for blacks and started catering more to Europeans, and when Miami bass people like Luke [Luther Campbell, a.k.a. Luke Skywalker of 2 Live Crew] and all them got rich and stopped making records.

BG: Do you consider yourself to be a part of the dance music scene?

MD: Now I do, because we're not a part of the rap scene. If you had to ask me that when I first started doing this, I would have said, "No, we're doing our own thing. I'm just trying to make some money." I had no awareness of a dance music scene. We didn't really try to invent nothing to begin with; we just wanted to move into all the places that the old guys left.

BG: It's more party music than what the older guys are making, that's for sure. I can't really see Jeff Mills singing, "Throw some dick at these hos."

MD: It's gonna be hype, as hell, but it's not gonna be some Mickey Mouse shit that you don't understand. When I went on tour with [DJ] Godfather and Assault, we played [California] and people looked at you like you was crazy. They couldn't get with it, and they couldn't dance to it. That's another thing, you guys don't know how

to dance! If I keep on doing these tours, I'm gonna come out with a videotape. Y'all don't know how to dance — it's funny as hell. It's a whole technique: several dance steps, just like the disco dances.

I'm not a very good dancer, but there's a million dances they do. The guys do the jit. It's a derivative break-dance thing, the guys get in a circle and do it. It's a cross between a seizure and a Russian cossack dance. The guys do jit battles — it's very evolved.

I'm gonna bring some videos to San Francisco, as a matter of fact, I'm gonna go to the club this week and make some videos. See, y'all just don't know how to dance to it. It's hard to understand the music when you don't get it with the whole package. I wish I could just bring Detroit with me.

BG: The first time I saw Assault here, half the crowd danced like crazy, but the other half just stood around scratching their asses, staring at the DJ.

MD: That's how it is everywhere outside of Detroit. The guys just look at the DJ booth and the girls try to invent some dance to do, and a lot of time it'll be some robot shit.

BG: I noticed that you and Assault have big girls' butts on the covers of your albums. Clearly, booty music was made for women.

MD: That's right. And the guys don't necessarily like the shit, but they gotta like it because the girls like it. You see? The guys doing the jit dance are really into it because they do the battling, but if they weren't going to the club — getting hype, that's what the music is for. They don't sit at home and play it by themselves; it's not like hip-hop. You get this music on the way to the club, in the car, on a Friday night. That's what this music is for.

BG: Do people ever give you shit for your lyrics?

MD: Oh yeah, they think that when we said "Hos get naked" we really mean "Hos get naked." [Laughs] But to us it was like a joke, like, "Watch this shit: hos get naked!" And we'd just bust out laughing.

It's funny, all my father's friends and everybody listen to my music and think I'm gonna be one way and then they say, "Oh, he's nothing like his music." You get this preconceived notion of what that person is about. You listen to my music, and you'd think this guy is really a sexist pervert asshole. But it's not that at all. In the club, it's kind of a sexual environment, and on the street when you're young, it's sexy, and it's fun. It's not perverted.

BG: I mean, if somebody's telling you to get your dick out, you sort of have to laugh.

MD: Yeah, especially if you're saying you're gonna get your dick out! ♦

Mr. Dé and supporting DJs Coop d'Ville, Ren, Bre-ad, and MC Subverse (Detroit) play Sat/14, 10 p.m.–3 a.m., Sub 6 at Club Six, 60 Sixth St., S.F. \$10. (415) 863-1221.3

Soultree

April 6, Ivy Room

There I am, my usual whiny self, listlessly going about my day and grumbling to anyone who will listen about how there are hardly any good, funky live bands left in the Bay Area. How everyone's sold their soul to Ikea. How I can't even tell the difference anymore between actual hipsters and yuppies with new Urban Outfitters duds parading as hipsters. How I wish all the musicians would come back now that the dot-coms are dropping like flies. You know — if you know me, anyway. Then the craziest thing happens. I get an e-mail from a fellow named Jer Kirsch. Says he's a bass player. Says he's got this band called Soultree. And says they've got a CD coming out. And I remember I've heard of Soultree, a cool little pop-funk-groove outfit whose demo tape I heard a long, long time ago, a band I was sure that, like all the other cool little pop-funk-groove outfits that used to litter the local scene, had been evicted by greedy landlords and had moved to Austin or Vancouver or Tucson or something.

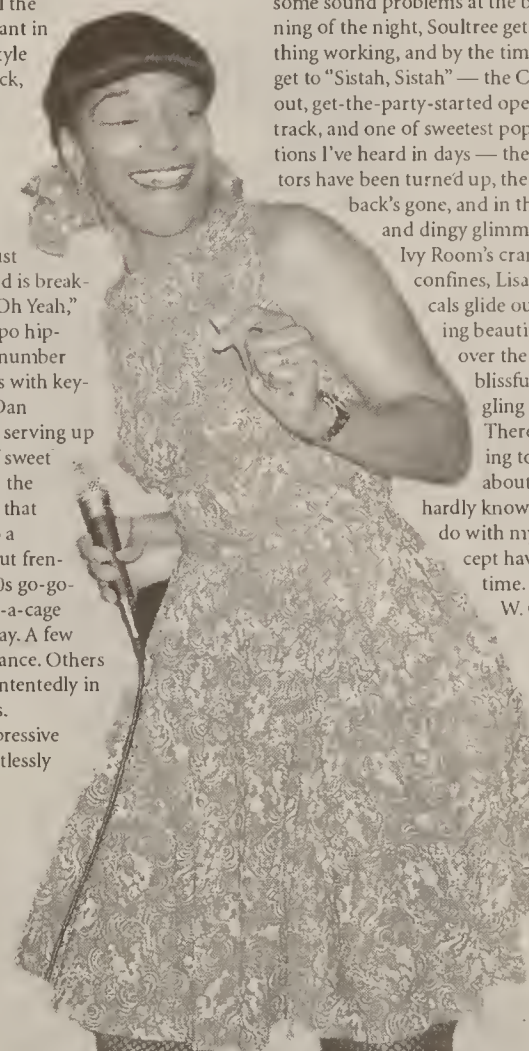
So I listen to Soultree's debut CD, *Star Jet Tourist*, when it arrives in the mail, and guess what? It's love. Straight-up, no-joke love. Because the disc's filled with fantastic, lick-your-lips, creamy pop hooks meshed with psychedelic swirls and a healthy dose of '60s-style Stax soul. The production is slightly DIY, and sometimes the tunes get a little hokey, but it doesn't really matter, 'cause Kirsch's bass hooks are fly, and Lisabell, the band's lovely chanteuse, has got this gutsy yet guileless razor-edged alto with a touch of metallic ping to it that cuts into a melody in all the right ways.

So on a rainy Friday night a few weeks later, I cruise down San Pablo Avenue and park my ride in front of the Ivy Room, where Soultree's doing their thing. Talking to some of the folks in the thoroughly mixed crowd (guys in bowling shirts, girls with perfectly greasy hair, grungy slumped-

over sorts of both sexes, and some sleepy-eyed barflies) that evening, I find out that the band's made up of a few members of local groove-rock band Glider and that Lisabell also does fantastic vocal work with local favorites Casino Royale. A string of red Christmas lights snakes around the ceiling of the crowded Ivy and gives the stage a crimson glow that makes Lisabell all the more radiant in her '40s-style scarlet frock, her Betty Page-like bangs, and her ribboned pigtails. I settle in just as the band is breaking into "Oh Yeah," a midtempo hip-swinging number that opens with keyboardist Dan Eisenberg serving up a series of sweet chords on the B-3 synth that build into a tripped-out frenzy, in a '60s go-go-dancer-in-a-cage kind of way. A few couples dance. Others swoon contentedly in their seats.

It's impressive how effortlessly

the six-piece ensemble (guitar, bass, drums, keys, and two vocalists) are able to meld styles, blending bits of surf rock (Lisabell and backup singer Becca Fink even do the swim at one point, and guitarist Dermott Irwin, drummer Robi Bean, and Kirsch form a supertight rhythm section) with blues hooks, some hippie jam-out moments, and solid funk. Despite some sound problems at the beginning of the night, Soultree gets everything working, and by the time they get to "Sistah, Sistah" — the CD's all-out, get-the-party-started opening track, and one of sweetest pop confessions I've heard in days — the monitors have been turned up, the feedback's gone, and in the dank and dingy glimmer of the Ivy Room's cramped confines, Lisabell's vocals glide out, ping-ponging beautifully over the now blissfully wiggling crowd. There's nothing to whine about — I hardly know what to do with myself except have a good time. (Sylvia W. Chan)



Sittin' on a swing: Soultree's Lisabell branches out musically.

GUARDIAN PHOTO BY PHOEBE TOOME

Kubiq

Kuboniqs (Heratik)

"Kubiq, where are you," a lonely voice sighs at the opening of Kubiq's debut. "Come, bless us." Satisfaction arrives in the form of 24 tracks laced with production by Fanatik, interspersed with several riotous "Superjockin'" skits that have to be heard to be appreciated, and cut from the bass-on-keyboards template that is part and parcel of Bay Area hip-hop. *Kuboniqs*, however, averts easy stereotypes for three reasons. The first is the aforementioned "Superjockin'" commercials that find guests Protest and Shake arguing over who's on Kubiq's dick the most. Second is Fanatik's consistently melodic beats, which tremble ahead silently like a packed Range Rover steaming with reefer smoke. Last is Kubiq's own beguiling performance, as he expertly recreates memories of live showcases highlighted by swinging microphones and roving freestyles. On occasion his many guests — Cali Agents' Rasco and Planet Asia, Living Legends' Asop, various members of the Skoolyard Massive fraternity, Foreign Legion's DJ Design, DJ Quest, and Encore's Architect — manage to steal the spotlight, especially when Azeem lays down lyrics like "You temporary on the constant / Your head's blown like pouches" on "Live That Life." Still, Kubiq sums up his approach like this: "Reality, make sure you hold it tight," and on *Kuboniqs* he holds his own. (Mosi Reeves)

Me First and the Gimme Gimmes

Blow in the Wind (Fat Wreck Chords)

You can expect standard "side project" high jinks when a record-label head is also an artist on the label, as is the case here. But with this Bay Area quintet, however, the wanking is magnificent. Sure, punk bands have been speeding up and/or destroying Summer of Love-era kitsch forever, but if the band in question is not only good at it but has just the right amount of reverence, the results can be terrific. Paying homage to a collection of overplayed golden greats by running roughshod over them seems the only way to resurrect them, which is what Me First and crew do. They turn "Blowin' in the Wind" into a chiming Gilman Street/ Lookout Records-style anthem, rescuing that venerable tune from the moldy paws of Peter, Paul, and Mary forever. They quote the Ramones at the beginning of "Sloop John B.," tack the intro to "London Calling" onto the Turtles' goopy "Elenor," and massacre "San Francisco (Be Sure to Wear Flowers in Your Hair)" with all of the gusto it deserves. Best of all, they make the Shirelles' "Will You Still Love Me Tomorrow?" a song for today and tomorrow by reversing the gender roles. Sure, it's ridiculous, and the idea isn't new (my own punk band, Thrills, sped up "My Boyfriend's Back" back in 19 friggin' 77, fer chrissakes). But good songs played well make for a good time. So get it and laugh — or pogo, or whatever moves you! (Johnny Angel)

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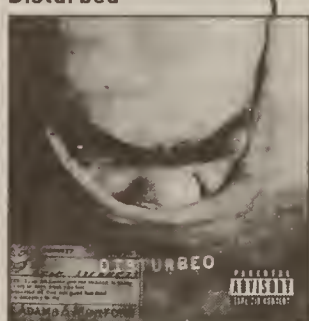
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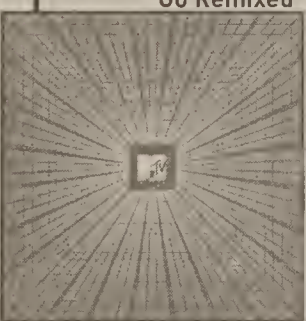
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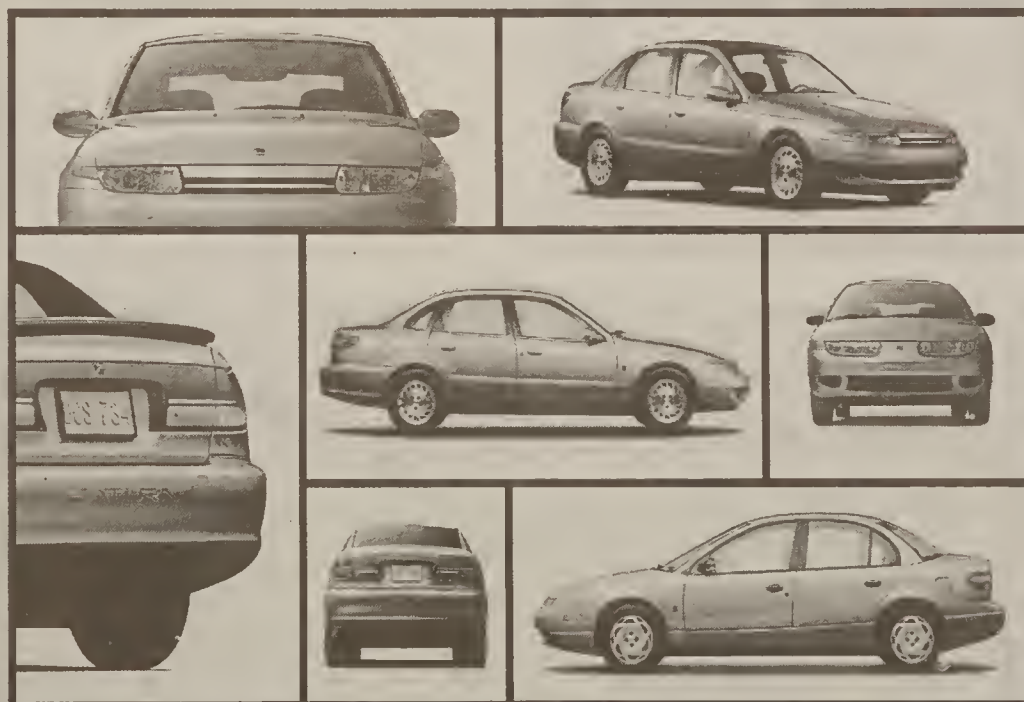
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Drifting back

The sound of Branford Marsalis dismissing something Cecil Taylor said — and by implication, Taylor's music — as “self-indulgent bullshit” still rings in my ear three months after the epic run of Ken Burns's *Jazz* on PBS. OK, Marsalis was responding specifically to the avant-garde pianist's suggestion that listeners need to prepare themselves before coming out to hear his music, and the editing had all the earmarks of a setup. But what a perfect nutshell it was for the jazz-stopped-in-'64 B.S. proffered by Burns and his brain trust. Whatever Branford meant, he certainly buttressed the orthodoxy promoted by the mandarin elite commanded by his brother Wynton.

Jazz made jazz a palatable commodity for uninitiated consumers, but it had to piss you off if you know — and care — that its history after John Coltrane cut *A Love Supreme* encompasses more than just: Dexter Gordon went to Europe, Miles Davis tried to be Sly Stone, Dexter came back, and some new kids came along to set everything straight again. Feeling my own bile rise, I had to look more deeply into my relationship with jazz. Despite an abiding academic interest in the music, I'd become emotionally detached from the mainstream sounds of meticulously recorded acoustic pianos, saxophones, and trumpets,

competently played by suit-and-tie clones prematurely signed to major record labels. Worse, I'd grown numb to many of the expressive innovations that made the so-called renaissance of the '90s possible.

Precisely because it ignored such '60s radicals as Albert Ayler, Archie Shepp, and Bill Dixon, *Jazz* reminded me that I'd been initially drawn to the music because it challenged the notions of order and decorum of my middle-class upbringing. Players like Coltrane, Ornette Coleman, and Eric Dolphy grabbed my guts and sucked me into a place where all bets were off, where you were not only permitted but also required to color outside the lines.

I may never relive the same exhilarating terror I felt the first time I listened to Charles Mingus's *Changes One* and *Changes Two* in 1975 and heard tenor saxophonist George Adams figuratively jump off a cliff and take flight screaming. But to my surprise I recently experienced an old-fashioned jolt of anticipation when I found a CD copy of *Dynastic Duo*, a 1977 session with tenor saxophonist George Coleman and Catalan pianist Tete Montoliu. I hadn't listened to the original LP for more than a decade, and though I knew what I was in for — heroic, labyrinthine tenor solos and effervescently rippling Bud Powell-inspired piano lines — I found myself awestruck anew, to the point of laughing out loud at the pair's

unabashed “top this!” energy.

The right-brain heat generated by my anti-jazz reaction was short-circuiting what had come to be a placid left-brain appreciation of jazz and allowing heart-muscle-memory to kick in. I found I had fresh ears, as well, for the nine soul-wrenching and mind-bending tracks that the Bill Dixon 7-Tette and Archie Shepp and New York Contemporary 5 (with Don Cherry, Ted Curson, and John Tchicai) recorded for a Savoy album 1964, newly available on CD (Savoy/Atlantic).

But reissues and museum-builders such as Burns's notwithstanding, jazz's greatest moments are not all behind us. Recent recordings by guitarist Tiszi Munoz, pianist Matthew Shipp, trumpeter Dave Douglas, and saxophonist Tim Berne are all pulling me into tributaries that stem from, and often backwash in opposition to, the jazz tradition. For the moment Michael Blake's second CD, *Drift* (Intuition), is flooding the plains of my consciousness. A sax-blowing member of the Lounge Lizards, Slow Poke, and the Jazz Composers Collective, Blake made his first album, *Kingdom of Champa*, after living in Vietnam. Now he has put together a New York-based 11-piece band that makes sometimes svelte, sometimes sprawling music inspired by Duke Ellington, Mingus, Coleman Hawkins, cocktail exotica, and African pop — all as if jazz never ended. ❖

sound effects

by tony green

Mom to you

You learn a lot working in the school system: like how many times the teacher you are subbing for came to school hungover, what “learning nothing” really means from kids who claim that merely not getting thrown out of class assures them a passing grade, and just how low the average teenager's tolerance is for songs more than four months old.

I was reminded of that when I started humming Outkast's “Ms. Jackson” one day as my dropout-prevention class filed out of the room. One student, a cornrowed, talkative freshman turned to me and sucked her teeth.

“You singing that old stuff, Mr. Sub,” she said, scrunching her face up. “You need to get with it.”

She was right, by the way. Between radio, TV, and Napster, “Ms. Jackson” has been pretty much run into the ground around here, and I imagine, a lot of other places (everybody is now learning how to profile like Big Boi does in the “So Fresh So Clean” video). But then again, “Ms. Jackson”'s insinuating refrain — in which a man apologizes to his ex's mother — has stayed with me. I know many women like Ms. Jackson, and I know why they are so important to the people who are connected to them.

I remember an argument my wife and I had early on in our relationship.

It was over something petty — what kind of room we were going to turn the garage into or something like that. One thing led to another: I wound up getting my engagement rings back, and my wife got a couple of snide remarks to ride home with. The next day I arrived at my future mother-in-law's house before my then-ex-fiancée did.

After I had played monster with my future nephew (he was one at the time) and asked permission to make a peanut-butter sandwich, my mother-in-law quietly let me know she had heard about our argument.

“Yeah, well,” she said, “if you and Dena don't make it, you can still come over here. I think you're cool.”

Needless to say, we did make it. But the episode showed me — and I understand this better every time I hear the song — why I not only got “Ms. Jackson” the first time I heard it but also why it still resonates well after the song's shelf life in pop culture has passed. I could point to the older deacon's wife, the one who always gives me a hug be-

fore and after service and considers me and my wife her “play children.” And the mother of the best man at our wedding who used to have me over to her house for Thanksgiving after my mom died; she passed along as many stories about me to my wife as my blood relatives did. And, of course, my mother-in-law, who trusted me enough to let me

house-sit while she was on vacation, and who has never complained about feeding a 300-pound former football player every Sunday.

Those folks are important because sometimes people don't get all of a mother's wit, wisdom, or guidance that they need. As society pushes us toward ever greater heights of suspicion,

spite, and self-absorption, the Ms. Jacksons of the world are harder and harder to come by. That's why, even if my wife and I hadn't “made it,” as my mother-in-law put it, I would probably still be heading over to her house, eating some stick-to-your-ribs meal, doing kiddie things with Terance, and laughing at cartoons with her husband. And I'd make damn sure I didn't do anything I had to apologize for. ❖

I wound up getting my engagement rings back, and my wife got a couple of snide remarks to ride home with.

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grooves



Appendix Out

The Night Is Advancing (Drag City)

Nature has, it's true, been a bad influence, leading to velvet paintings and Rod McKuen and the overusage of words like "uplifting" and "moon-scape." So many ages of artistic rapture have made it hard to get through watching the sun set in the sky. I think about this when I try to describe Appendix Out — a band I adore in a sorrowful, worshipping sort of way — to people without turning them off.

The latest album might not be the one to win them over. It contains a string of slumbering, moody songs that work themselves out slowly, and Ali Roberts's creaky, uneven voice, which I loved on *The Rye Bears a Poison* and *Daylight Savings*, sometimes sounds odd in its nakedness here. Still, as the first two albums did, *The Night Is Advancing* drifts through the natural world with no qualms, and Roberts does not sound like a lover of velvet paintings. He sounds like he divides his time between trudging across fields and through forests, staring at the foliage, and poring over 15th-century manuscripts, staring at the beasts and the birds. His songs, full of stringed instruments like violins and mandolins and dulcimers, mark the toll the seasons take on the land, the magical rites of ancestors.

Nothing here leaves me heartsick and undiscerning and wondering if it would help if I moved to Scotland and settled down to a life of stalking

Love

Forever Changes (Rhino/Elektra)

Love were overlooked and underappreciated in the middle '60s (in part because of the band's refusal to cooperate in interviews or tour much beyond their hometown, Los Angeles). Arthur Lee and the original version of his band have ascended to godlike status in the 30-plus years since they disbanded. *Forever Changes*, their third album, is the reason for most of the critical acclaim and fan worship. The album represents the bleak underside of L.A.'s other great opus of the time, the more cheerful (and as a result better selling and even more praised) *Pet Sounds*. It's an orchestral, moody, fractured slab of baroque psychedelia that merged the fey, string-laden quaver of the Left Banke with the out-to-lunch poetizing and unsettling gloom of Lee's protégés, the Doors. The band's first two albums were garage, with occasional loungey stabs at jazz (and bursts of jamming).

Roberts, but perhaps that's just my age showing. *The Night Is Advancing* is one of those albums I'll listen to anyway, so infatuated with past songs from earlier albums that I try to hear them again in the newer ones. And besides, my favorite track, "Organise a March," comes last and sounds better that way, like it's wandered both out of the forest and into modern times. The song never lasts as long as I want it to, which makes sense, because it's hard to imagine Appendix Out staying there long. (Lynn Rapoport)

Antibalas Afrobeat Orchestra

Liberation Afrobeat Vol. 1
(Ninja Tune)

What is more inviting about an album: the music or the image? The cover art for Antibalas Afrobeat Orchestra's *Liberation Afrobeat Vol. 1* depicts a crowd of African dissidents waving their fists in the air, marching toward you, ostensibly to convert — or overrun — you. The liner notes in this self-released debut album now garnering wide distribution by irreverent U.K. label Ninja Tune proclaim Antibalas a cooperative dedicated to making revolutionary music. "Dare to be free!" it cries out, adding that it is "our first of many statements to the world."

Thankfully, *Liberation Afrobeat Vol. 1*'s musical contents are more given to ecstatic interplay between the 14 musicians focused on laying down bedrock grooves from which to project cascading horns noisily championing their cause than to issuing self-important decrees. "Battle of the Species," which bears a passing resemblance to Earth, Wind and Fire's "C'mon Children," throbs like a conflagration sparked by an epic struggle torn from the pages of Fela Kuti's songbook.

The beauty and folly of Antibalas is their utter sincerity, their unquestioning allegiance to the sound of a previous era, even though that sound has already been absorbed, twisted, and spat out by

the media conglomerates it instrumentally rails against. There's no question that *Liberation Afrobeat Vol. 1* is sufficiently revolutionary in spirit: Antibalas's unfolding rhythms, sinewy and unpredictable, admirably envision uprisings and hand-to-hand combat. But after three decades of successful counterrevolutionary schemes and corporate consolidation, a demoralizing period worsened by the hubris of our own self-proclaimed prophets (yes, including Fela and James Brown), a smarter, more innovative, less humorless convergence of art and politics is needed.

Liberation Afrobeat Vol. 1's vibrancy is certainly selfless and inspiring. But if Antibalas truly aspire to become, in their own words, a movement, then they best be aware of the warning signs along the way, lest they become the latest rage in the machine. (Mosi Reeves)

Ladyvibb

Stories of a Broken Heart and Recovering (Nuphonic)

Calling something a concept album sounds pretentious as far as I'm concerned — a signal that the album is far too brilliant to be funky and that if you don't like it, you're probably just not clever enough to really understand. So, especially when you're dealing with a mainly instrumental album, you've got to appreciate it when the artist informs you about the emotions and situations that shaped the concept, which is what Ladyvibb does on *Stories of a Broken Heart and Recovering*.

Ladyvibb (a.k.a. Maurice Fulton, formerly of the Basement Boys) created this album after getting dumped by a she-devil named Denise, and it proves the old cliché that artists perform best when they're totally bummed out. This exquisite album dips into all elements of dance — jazz, jungle, techno, and house — with spliced-in, disjointed, quirky experimental cut-ups added from time to time, making for an absorbing collection more appropriate for headphones than for the dance floor.

"Devil You" makes it clear that deranged Denise took him for a ride: tufts of breakbeats and condensed bass lines blow irregularly across the horizon like blazing tumbleweeds, while Brooklyn-based Wanda Felicia croons, "Is it my soul you're after? Devil you!" In "Nartia" poor Fulton is still gutted — a ghostly lullaby pulses beneath knifing, icy percussion, while faintly optimistic house keyboards struggle to burst through into happy familiarity. But in "Yesterday Has Gone," Fulton gets over Denise for a hot minute and works his ass inside a luscious, aquatic techno groove padded with warm, dark reverb and beats. By the time you hit the sexed-up "Pain My Brain" it becomes clear that Fulton is getting some — and not from Denise.

"Let's spend the weekend making love, hour after hour," sings the sultry Felicia behind joyously funky chords and forceful, humping rhythms. Getting dumped has its rewards: the possibility of getting laid by other people and creating delectable art in the process. (Amanda Nowinski)

2nd Time Around

With the release of *Forever Changes*, all the elements came together.

The reissue has cleaner sound and more punch than the first two CD versions (the entire original was included in Rhino's *Love Story* retrospective). It also includes alternate takes, a pair of tunes recorded as possible singles, and a hilarious outtake from the sessions where Lee harangues his bandmates while cutting them off over and over again before a decent take can be completed. Especially interesting is an alternate mix of "Alone Again Or," in which Bryan McLean's lead vocal is balanced with Lee's overpowering rhythm guitar, as McLean had probably intended. Any hankering for the sound of the "Bummer in the Summer" (one of the album's best tracks) from the now-deified year of our Lord 1967 will be satisfied by this amazing period piece. (Johnny Angel)

In flight

Charlie Parker was wonderful. He came in through the skylight.

Don Van Vliet (a.k.a. Captain Beefheart)

Charlie Parker's recorded work spans little more than a decade and fortunately remains available in a dizzying and often-confusing plethora of reissues, pirated copies, and copyright rip-offs rattling out of underground burners in the same obsessive and devoted way Jaco Pastorius and Jimi Hendrix CDs keep seeping through corporate shrink-wrap. The past few months, however, have seen a blitzkrieg of Parker reissues. The most significant is *The Complete Savoy and Dial Studio Recordings, 1944-1948*, on Atlantic, available in part or parts for years and now gathered together in amazingly attentive digital lavishness.

The set is another art-director disaster: housed in a spiral-bound cardboard container, the invaluable booklet of essays and discographical data is almost unreadable since most of the copy is printed in a dim gold type on tan paper. Once you disengage the booklet, it's impossible to put it back without mangling the covers or destroying the compartment. The CDs are individually housed in cardboard envelopes that don't want to release them; it's a struggle to extract the CDs without scraping or scratching or greasy-thumbprinting them.

The Complete Savoy Live Recordings, 1948-1950, is a budget set on Definitive. Parker plays in quartets or quintets with an assortment of first- and second-wave beboppers like Dizzy Gillespie, Max Roach, Bud Powell, Miles Davis, Errol Garner, John Lewis, Milt Jackson, Kenny Dorham, and Al Haig. Probably to accommodate four CDs, a decision was made to delete or fade out too much of the faux-hip spiel and shtick of DJ "Symphony" Sid Turin, who did spoken intros to the original recordings. (Sid's been unanimously slammed by history's gatekeepers, and rightfully so. Nevertheless, a lot of history gets lost in erasure).

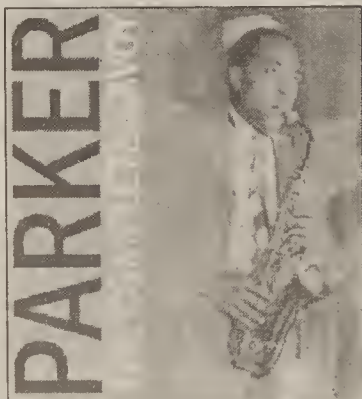
Parker died in 1955, before he was 35. (It is said that those performing the autopsy on his corpse concluded they were dealing with the body of a man in his late 60s.) He was driven — and drove those who fell under his presence and talent. His furious momentum, his immense appetites and conflicts, the unrelenting urgency of his music, and his hubris reflected the Promethean roar of a chaotic life.

A willful paradox, he destroyed as much as he created. A state of emergency rockets out of Parker's alto saxophone, a fierce exuberant energy that powered his solos with a complexity that had nothing to do with the social-body comfort of dance music, of swing bands that swung with the cashmere blur of a predominantly white bobby-soxer economy. Bebop was a loudly inward mind candy — like chamber music; you sat still to dig it. His restless supercharged intelligence packed an enormous quantity of information, reference, and soaring lyricism into his solos. The great innovator and jazz warrior Louis Armstrong called bebop "Chinese music," which, for Pops, meant discordant and disruptive assaults on a secure body of what an earlier revolution had fixed into normalcy. (In the mediated afterglow of Ken Burns's hagiographic requiem to jazz, it should be noted that not even Armstrong has presented such a constant influence and challenge to musicians as Parker has.)

By all accounts Parker was an unknowable force field. An overachieving druggie from age 11, his short life was spent feeding massive appetites for creation and destruction. A sacred monster and restless innovator, Parker was the undisputed core of the bebop movement. His comrades acknowledged his brilliance while trying to dodge his destructive demands.

Parker's wondrous, soaring solos fly beyond the contradictions of the world he worked and hustled in. You immediately hear the velocity of thought and discovery in them, and you hear their confounding coherency. Bird lines take you everywhere in less than two minutes; dazzling trickster fury pushes expressivity to the limit. Parker was a radical romantic whose style was rooted in the lyrical Lester Young. (It is said that Bird the apprentice learned Pres's tenor solos on his alto by slowing the shellac disc down, and then ultimately mirrored them back at twice their speed.)

He flew above chord changes with trickster purity, creating immensely coherent solos with fierce inventive energy that still overwhelms today's neo-hip ear. The impact of his work is immeasurable, and the recently released packages are essential. ❖



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A Schuur thing.



Diane Shuur • Friends for Schuur

Diane Schuur's delectable new album, *Friends For Schuur*, features the incomparable jazz pianist and singer with a stellar lineup of her friends; artistic greats like Dave Grusin, Stephen Bishop, Ray Charles, Herbie Hancock, and Stevie Wonder.

There's even an amazing digital duet with Stan Getz, who first introduced her at a '70s-era Monterey Jazz festival. It's a vocal showcase about unbreakable bonds and shared artistry, each song holding hands with the next and providing rare intimacy.

Performing at Yoshi's on Tuesday, April 17th through Sunday, April 22nd

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Calendar

critics'
choices,
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April 11 Wednesday

Team player Oakland flutist-saxophonist **Jim Ryan** has always positioned himself where the creative action is but rarely draws attention to himself as he does so. One quintet (Forward Energy) wasn't enough to release all his pent-up self-expression, so he organized the new Left Coast Improv Group with Ernesto Diaz-Infante (prepared guitar, violin, and percussion), Bob Marsh (cello, violin, and voice), Shoko Hikage (koto), and Scott R. Looney (laptop computer and interactive electronics). With a truly collaborative style, this delicately noisy ensemble puts the accent on collective spontaneity for the glory of the group, where listening and responding leave no room for showboating. Soapbox and the Quiet Storm All-Stars and Kattt also perform. 8 p.m., Kimo's, 1351 Polk, S.F. \$6-\$10. (415) 522-0128. (Derk Richardson)

April 12 Thursday

Soul survivor Downtempo, trip-hop, whatever you call it—it's been the target of frequent criticism, both well-founded and undeserved, in recent years. **Mark Rae**, of Rae and Christian (who record for the sublime U.K. label Grand Central Records), has received a lion's share of the lumps for his group's take on hip-hop and soul music, modestly documented on their new album, *Sleepwalking*. The beats are mellifluous and mellow, and the likes of Bobby Womack and the Pharcyde are mere voices in the wilderness. Thankfully, Rae's local solo appearance will be highlighted by good, sympathetic company that should reaffirm his solid hip-hop roots, as Peanut Butter Wolf, Vin Roc, and J-Boogie's Dubtronic Science are much loved around San Francisco. Doubters beware: don't let the smooth taste fool you. 10 p.m., Bas, 383 Bay, S.F. \$10. (415) 441-3885. (Mosi Reeves)

Strong voices The Luna Sea Women's Performance Project kicks off its second annual Lesbian Playwrights' Season with **Good Friday 13th UpRising ... Rising Up**, three plays exploring race and queerness. *The Calling*, by Shirlene Holmes, is an intense study of an interracial lesbian couple who are forced to deal with their own racial preju-



Comfort in the afterlife: Rob Keller gives a mummification demonstration at the Exploratorium. See Sat/14.

dices, which surface when one of them is raped. *Like Father*, also by Holmes, is a monologue about domestic violence told from the point of view of a lesbian woman whose father beat her and her mother when she was a child. Carolyn Gage's *Harriet Tubman Visits a Therapist* imagines what would happen if antislavery heroine Tubman was sent to a present-day shrink and in the process examines contemporary ideas about race. Preview Thurs/12, 8 p.m. Opens Fri/13, 8 p.m. Through April 28. Runs Thurs.-Sat., 8 p.m., Luna Sea Women's Performance Project, 2940

16th St., S.F. \$9-\$15. (415) 863-2388, www.lunasea.org. (Joe Salas)

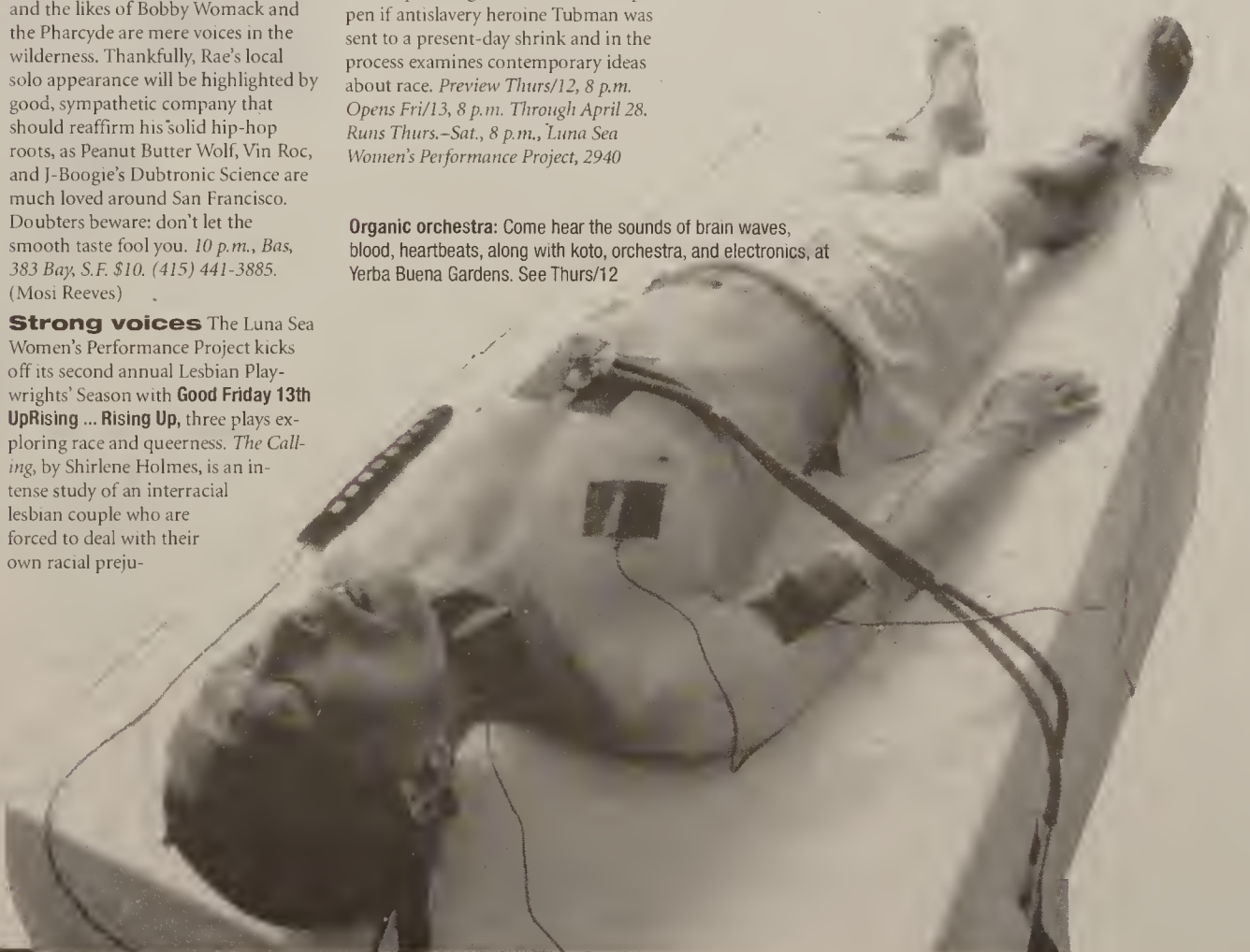
Full monty music One day she's letting giant cockroaches crawl over her body; the next, she's amplifying the sound of bees in their hives; and on still another, she's play-

Organic orchestra: Come hear the sounds of brain waves, blood, heartbeats, along with koto, orchestra, and electronics, at Yerba Buena Gardens. See Thurs/12

ing elegant music in a trio with saxophonist Larry Ochs and cellist Joan Jeanrenaud. Now **Miya Masaoka** creates a 45-minute music-sound performance piece with the "hidden orchestra" of the human body's organic functions. For "The Sound of Naked Men," Masaoka employs sophisticated medical equipment to monitor breathing, circulation, and brain activity; her koto (Japanese zither); and the S.F. Sound Ensemble (clarinetist Matt Ingalls, cellist Hugh Livingston, violinist Tom Swafford, trumpeter David Birthelle, guitarist and Bay Guardian-ite John Shiurba, saxophonist John Ingle, and percussionist Rakesh Khanna), with collaborating composers Thomas Day and Robi Kauker on electronics. Together, they perform a score based on naked man Saimon Li's brain waves. Through Fri/13. Noon, Yerba Buena Gardens, Stone Stage, 701 Mission, S.F. Free. (415) 543-1718. (Richardson)

April 13 Friday

Scoop it up Soulful reggae crooner **Johnny Osborne** is perhaps best known for his dancehall classic "Ice Cream Love." Recognized for his ethereal tenor and flawless arrangements, Osborne has a voice that can be likened to a melting, sugary treat. He may like his ice cream soft, but not his sound system: Osborne cut his teeth in Coxson Dodd's studio in the '60s and went on to work with some of Jamaica's finest producers, including King Tubby, Prince Jammy, Bobby



Digital, and the late Henry "Junjo" Lawes, generating acclaimed albums such as *Truth and Rights* and *Folly Ranking*. Osborne makes a rare Bay Area appearance tonight with opening act Sammy Dread. 9 p.m., *Justice League*, 628 Divisadero, S.F. \$18. (415) 440-0409. (Shelah Moody)

Chicano groovin'

Despite misleading characterizations of the Bay Area as a mecca of diversity, many brown folks yearn for a place where we can see ourselves reflected predominantly in the crowd and onstage. The ongoing "Hecho en Califas" festival provides a refreshing example of just such a space. Last time Hecho put on a bash, La Peña Cultural Center was packed to the rafters with young brown people and booming with up-and-coming talent. This week's gig features top examples of the thriving Chicano groove scene, the modern-day progeny of the Chicano cultural movement of the '60s and '70s. The show includes music by Quetzal, Slowrider, and Ollin, all from Los Angeles, as well as San Jose's Grito Serpentino, plus spoken word by Lizeth Gastelum, Jime Salcedo-Malo, and Jenarae Uribe. It's a scene whose time has come at last. 8 p.m., *La Peña Cultural Center*, 3105 Shattuck, Berk. \$10-\$12. (510) 849-2568. (Camille T. Taiara)



La Onda Chicana? Quetzal is a little bit traditional, a little bit rock, and a whole lotta fun. See Fri/16

April 14 Saturday

Sharkophagus Get a glimpse of ancient Egypt at the Exploratorium's **mummification demonstration**. Artist and veterinary technician Rob Keller shows how he cleans, separates, and preserves the remains of dead animals, much like Egyptians living as early as 3,000 B.C. might have done. A highlight will be his demonstration of the procedure on a shark: he'll gut the fish and wrap its body parts, all the while demonstrating his reverence for the animal and his concern for its com-

fort in the afterlife. Those attending will have the opportunity to craft a scarab beetle out of clay and paint it to keep the shark company in its eternal state. Noon-4 p.m., *Exploratorium*, 3601 Lyon, S.F. Free with museum admission (\$2.50-\$9). (415) EXP-LORE. (Ali Neff)

April 15 Sunday

Hop this way Easter is upon us, and strutting fabulously down the bunny trail are the Sisters of Perpetual Indulgence. Every kind of family is welcome to pack a picnic and head down to **Indulgence in the Park**, an event celebrating both the season (kids can participate in an egg hunt or a cupcake walk or get their faces painted by the world's most stylish nuns) and the hardworking sisters' 22nd year of raising funds and championing worthy causes. Today, the Sisters pool the money raised at the Folsom and Dore Alley street fairs and distribute grants to 11 organizations, including the All Our Families Coalition, the Tranny Fest film festival, Hospitality House, and a variety of other groups, many of them family-oriented. In the early afternoon, there'll be costume contests for kids

formance artist, but this proponent of nontraditional theater transcends tidy categorization. In the newest version of his latest work, *Nowhere ... upon the sea of dreams*, the devotee of surrealism (and Dadafest vet) launches an investigation into his own mind and the dreams that languish, undulate, explode, and fester therein. This Antonin Artaud-influenced "dreamplay," part of Theatre of Yugen's monthly experimental series Yugen Presents, looks to be a most unusual excursion into the unconscious. Seven actors help shape the piece, which is staged within a wedding setting and emerges — through text, movement, audience participation, and video projection — as a social critique, urging viewers to "wake up" to the world around them. *Through Tues/17*. 8 p.m., *Noli Space*, 2840 Mariposa, S.F. \$10-\$15. (415) 621-7978. (Eddy)

April 17 Tuesday

Full support New organization **Bay Area Performing Arts** (BAPArts) is a coalition of professional dancers and administrators committed to boosting local performance art companies from panicky, last-minute grant writers to self-sufficient financial and operational entities. The first

two lucky companies to receive help from BAPArts are Kunst-Stoff and Rapt Performance Group, both of which also took part in conceiving and giving birth to BAPArts. Both companies perform tonight in a show featuring two world premieres: *Everything Under Control*, by Kunst-Stoff's Yannis Adoniou, and Rapt's *The Real Thing*. Savage Jazz Dance Company appears as a special guest on Wednesday evening. *Through Wed/18*. 7:30 p.m., *Cowell Theater, Fort Mason Center, Marina at Laguna*, S.F. \$18-\$25. (415) 441-3687. (Sima Belmar)

Indie blues

The music of **Low** is not unlike the desolate, snowy winter days of their home state, Minnesota, or the deceptively simple paintings of Mark Rothko, whom they cite as an influence. The trio's nearly maddening slow tempos and super-minimal use of snare drum, guitar, and bass make you feel every softly sung vocal and methodically plucked guitar string. Though sad and often bleak, their earnest songs still warm the heart like a crisp breath of fresh air. Last year's "Christmas" included the following note from the band: "Despite the commerce involved, we hope you will consider this our gift to you. Best wishes." Makes you feel all warm and fuzzy in-

April 16 Monday

Eyes wide shut You can call **Nemo** — the force behind the reverently named Omen Project — a per-

Hot spot

Fans of giant-snake movies can pass the time until the rumored *Anaconda 2* by getting to know a real "water boa" that's currently slithering in our midst. The San Francisco Zoo's first **Reptile Festival** showcases one of its newest inhabitants: Olive, a female green anaconda who, at 12 and a half feet long, is actually pretty wee compared to her enormous cinematic counterpart. A type of boa constrictor, these super-strong South American snakes are the largest in the world in terms of mass. Meals (birds, small mammals, and rodents, mostly — the anaconda's appetite for human flesh has been rather exaggerated) are swallowed whole and come courtesy of a hunting strategy that involves pulling the victim underwater and either drowning or squeezing the unlucky entrée to death. San Francisco's resident big-ass serpent shares the limelight with the zoo's other cold-blooded inhabitants, including lizards and turtles, all of whom get the celebratory treatment with musical entertainment, crafts, information booths, and more. *Sat/14*, 10 a.m.-5 p.m., *San Francisco Zoo, Sloat at 45th Ave*, S.F. \$1.50-\$9. (415) 753-7080, www.sfzoo.org. (Cheryl Eddy)



Don't tread on me: Meet Olive, a 12-and-a-half-foot anaconda, and other cuddly cold-blooded creatures at the zoo's Reptile Festival.

side, doesn't it? The Danielson Famile opens. *Through Wed/18*. 9 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$12. (415) 885-0750. (Salas)

Pet politics Good art has often thrived in a climate of controversy. Internet artist and anticorporatism activist **Natalie Bookchin** takes this dynamic one step further, using the Internet, computer games, and other media as tools to force viewers to question the ways they interact with the art, information, and large corporate entities around them. Her virtual game *The Intruder* merges the role of viewer with a pivotal character in a story by Jorge Luis Borges; in her latest work-in-progress, *Man-Alive*, players act as caretakers of a human worker as a Tamagotchi-style "pet," manipulating traits and resources in a way that maximizes efficiency. Bookchin, who works in collaboration with the guerilla activist group **OTM**ark (notorious for creating parody sites of the Gap and Apple, as well as founding gatt.org), has displayed her work at the Whitney Museum of American Art in New York; at tonight's entry in New Langton Art's "Really Wired" series, she'll discuss the digital age, her art, and activism. 8 p.m., *New Langton Arts*, 1246 Folsom, S.F. \$3-\$5. (415) 626-5416. (Mielikki Org)

April 18 Wednesday

Still going Cleveland, Ohio's **David Thomas** has survived three decades of post-punk movements, weathering a tumultuous membership as part of the pioneering avant-garde band Pere Ubu while forming a new group, Two Pale Boys (with trumpeter Andy Diagram and guitarist Keith Moliné). Thomas is now touring behind their second effort *Surf's Up!*, which, like the earlier *Mirror Man*, balances an artificiality generated by the group's prodigious use of echo machines, a melodeon, and other gadgets with a warm familiarity resulting from Thomas's distinctive bellow and his hard-earned "I've been there" demeanor. Mark Growden and Snowmen open. 9:30 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$10. (415) 621-4455. (Josh Farley)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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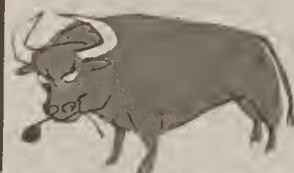


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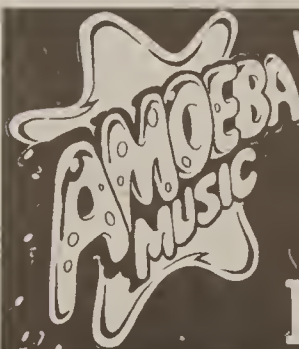


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April 2001

The future of jobs in the Bay Area



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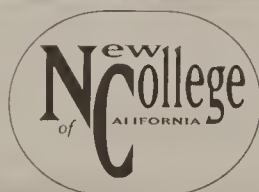
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PROFESSIONAL PROGRAMS

A capitalist crystal ball

The future of jobs in San Francisco. *By Amanda Scotese*

Prospective job hunters will have many possibilities in the Bay Area in the next few years, but the days of 21-year-old CEOs and thousand-dollar referral bonuses are now a distant memory.

Like many other recruiters from employment agencies, Samantha Brown, director of Creative Assets, has faith that the Bay Area economy will rebound from its current freak-out state and that new jobs will sprout up from the cracks of the dismal economy. However, she warns, even if jobs are abundant, employers will no longer hire inexperienced techies. Brown says that the Bay Area job market "is going back to things

being a bit more old-school." Hopeful candidates will need relevant work experience, impressive job skills, and clear objectives now that potential employers will require their employees to possess more than technological savvy and a steady pulse.

"Communication skills are number one," Brown says. She also emphasizes that clients' needs are foremost. Joan Boragine, owner of J. Boragine and Associates, says, "It sounds really trite, but I think somebody who has a good attitude is really going to get a good job even over somebody who might

have a little more technical skills." In other words, as the job market returns to reality from the dot-com fantasy, employers are not going to accept outlandish demands made by egotistical workers, especially those with no real job experience.

Headhunters agree: competition will be fierce, so job candidates will have to prove their worth. Along with traditional job skills, employers will also be seeking out people with experience and interests that directly relate to the company's service or product.

Many people assume that the

majority of new jobs will be tech related. Some people are confident that the dot-economy will bounce back and that the rest of the unemployed computer geeks and graphic geniuses will find new riches in the wireless revolution, which is not expected to explode for at least another three years.

This wireless economic revolution has been delayed because of many complicated factors; it's expected to emerge when access to the Internet becomes heavily dependent on wireless and mobile technologies. It will require the brainwork of loads of computer engineers, technicians, and programmers.

But most of the projected new jobs for the Bay Area

will not be computer-centric. Most new jobs will be coming from industries that require those good old communication skills. Paak-Yin Tam, labor market consultant for California's Employment Development Department, says that three-quarters of the projected growth in employment for the Bay Area will be from three main industries. Most jobs will come from the service industry, and next in line will be the retail and government industries. Tam disclosed the latest information from the not yet released

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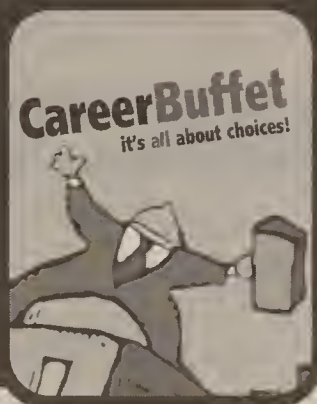


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Careers & Education

April 2001

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- It's a post-post-post-com world. *By Jenny Bitner* 11
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Future

From page 3

San Francisco County Projection and Planning Report, which considers current industry growth and technological change and projects employment growth through the year 2004.

According to the Employment Development Department, the still-booming service industry includes jobs as janitors, guards, business consultants, employee interviewers, and receptionists. Consulting agencies are on the rise, and more companies are hooking up with employment agencies so that they don't have to worry about hiring, firing, and laying off workers.

More businesses want temporary and contract employees, and not surprisingly, more workers are choosing the freelance route. Several job recruiters predict that freelance work will explode in the next few years, owing to employers' cutbacks and also because more people desire nontraditional work schedules and job mobility. Overall, "we are a service-oriented economy," Tam says. "Tourism is also a major, major revenue generator in San Francisco." The hordes of enthusiastic tourists and stressed-out business conference attendees will continue to keep the cash flowing. They, along with San Francisco residents, clearly love to throw their money at restaurants, bars, retail stores, museums, and other tourist attractions. Tam expects that in the next few years tourism will continue to grow, as will the number of occupations associated with it, such as food service, cooking, hotel clerking, entertaining, and retail sales.

The number of government jobs will also increase, with most of the new job opportunities resulting from a boost of billions of dollars in educational funding for California. The Davis administration's program "The Era of High Expectations" will cause classroom sizes for grades K through 12 to shrink; therefore, the demand for new teachers and qualified people to provide additional training for them will skyrocket (see "Get Your Teach On," page 15). Teachers at the college level will also be in high demand, because increased funding for state scholarships and financial aid will increase student enrollment.

In addition to growth in education, the continuing expansion of the criminal justice system will create numerous jobs, especially for prison guards. The Bay Area will need more welfare workers, according to Tam. Davis has allotted more funding for welfare reform, especially programs that require social workers to assist welfare recipients in finding employment.

Tam says that the demise of the dot-economy won't have a great impact on the construction industry and that, in any case, "it may not be dead yet." Construction depends on population, and while people are fleeing

the city now, in the next few years San Francisco's population will continue to grow, albeit more slowly. Many construction projects under way will continue at full force, and in the next few years hotels will pop up, BART lines will lengthen, and housing will multiply, creating a need for plumbers, architects, electricians, sheet metal workers, and carpenters. Individuals with solid trade backgrounds and the aforementioned good attitude will most likely not be struggling to secure jobs.

Internet guru Howard Rheingold, author of *The Virtual Community*, points out that San Francisco has a history of booms and crashes. "Next year dot-com will be back there with the summer of '69 and the digital revolution and the gold rush of 1849," he says. Since history shows that San Francisco has a somewhat kooky economy that runs in five- to seven-year cycles, venture capitalists and recruiters are hoping that wireless will make money and generate new jobs. However, no one knows when wireless will bring the city with the Golden Gate into yet another golden age.

To ride the wave of new technology, Rheingold suggests, wireless hopefuls should get a broad education with a background in technology and business. They also should develop a keen ability to learn new technology and software. And reports on the death of dot-coms have been highly exaggerated. Rheingold foresees that by 2004 the Internet will be penetrating businesses that are not directly related to online markets, creating a significant need for computer programmers and Web designers.

With the dot-com crash, many companies have laid off Web and graphic designers, but recruiters are confident that the demand for talent will increase after the current slowdown. However, it will be a sorry comeback by comparison with its heyday, and hiring procedures will be shockingly different. This time around interviewees will need a solid portfolio and a dazzling résumé to land a job.

Headhunters are certain that the philosophy of the job market is evolving, but no one is quite sure about the future of the job market itself because the economy is so unstable right now. The uncertain future causes a mix of speculation and hope to cloud employment projections. Tam describes the less hopeful possibilities for the job market's future: "Everything is under this dark cloud of the energy crisis." If the energy crisis escalates, then inflation will rise, putting the economy on hold and creating a bleak outlook for San Francisco's job market. The energy crisis and the wireless revolution could make or break the Bay Area job market, but "what's looming nobody knows yet," Tam adds ominously. In the meantime, prospective employees should buy a suit, get a haircut, and start building a portfolio and job experience like nobody's business. ❖

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Education as a Practice of Freedom: Popular Education and The Movement for Social and Environmental Justice

Instructors: Kendall Dunnigan and Naorah Lockhart Dates: Thursdays (6pm-9pm) - May 24, June 14 & 28, July 5 & 19, August 2 & 16 Location: New College North Bay, 99 Sixth Street, Santa Rosa

Micropower Broadcasting Instructor: Mariah Gillardin Dates: Saturday, May 5; Sunday, May 6; Saturday, May 19; Saturday, June 9, 10 am - 5 pm each session.

The Engaged Naturalist Instructors: Philip Klasky & Pema Clark Dates: April 23 - 30 Location: Joshua Tree National Park

Natural History of Yosemite Fulfills Science Breadth Instructors: Linn Jensen, linnjensen@excite.com 415-663-5490 Kendall Dunnigan, 707-874-9532 Dates: July 9 - July 15 Cost for students: \$50

Creating Affordable Housing Now Instructor: Kristen Faust, Former Chief Deputy Treasurer & National Association of Affordable Housing Lenders Location: New College, North Bay Open to the public: \$20/session or \$75 for all 5 session if paid at the first class Dates: 5 sessions every Thursday, May 31 through June 28. 6:30 to 9:30

Afro-Cuban Folkloric Music, Dance and Song Instructor: Michael Spiro, internationally known percussionist and teacher Location: New College, North Bay Dates: June 23 & 24 Open to the public: cost TBA contact Yoná Flemming 707-538-2440 drumdans@sonic.net

Earth Activist Training Instructors: Starhawk, activist & ecofeminist & Penny Livingston-Stark, Permaculture Institute of North America Dates: May 4 - 18 Cost: \$1,200 suggested but work-trade, payment plans and scholarships are also available Location: Coastal hills in Sonoma County

Plant Medicine Instructor: Sara McCamant Dates: May 19-20 Location: Emerald Earth, Booneville 1 & 1/2 hours north of New College. Participants must provide their own camping equipment (see note re: additional fees)

Permaculture Basics Instructors: Darryl Berlin, Michael Smith, Sara McCamant Dates: June 23-27 Location: Emerald Earth, Booneville 1 & 1/2 hours north of New College Participants must provide their own camping equipment (see note re: additional fees)

Natural Building Instructors: Michael Smith, Darryl Berlin, Sara McCamant Dates: August 11-15 Location: Emerald Earth (in Mendocino County) Fee for general public: \$350.00, includes camping, delicious vegetarian meals, and instruction. Fee for New College students: \$150.00.



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Careers & Education

Get out of your cube

Careers in body therapy. *By Catherine Davis*

Having recently been liberated from the dot-com cube farms of San Francisco has led many people to explore viable options for making a living that do not involve ergonomically incorrect chairs, hours in front of a computer screen, or the dreaded numbing, gray walls of a cubicle. Many people, some recently laid off and others simply looking for a

professional sex surrogate. Awareness of the mind-body connection has never been greater (at least in Western culture), and many people are now discovering that helping others tune in to their mind-body ecosystem can be a groovy way to pay the bills.

Kelly Wadlegger is a San Francisco yoga instructor and a recent graduate of a certification course in ancient Thai

massage. She credits the recent interest in body therapy careers to the fact that "everyone in the West works way too much, and many people are looking for a way to get more in balance." Kelly used to be a Web developer, and while she stresses that she was treated well by her employers, she also says that she was "going crazy" working downtown every day. She explains that she wanted "more balance for her mind-body-spirit and that she wanted to do something to help other people." Working as a massage therapist, she says, "is a sensual experience that you

for alternative health care is increasing. More and more insurance companies are covering things like acupuncture and massage. Many M.D.s are now looking for a massage therapist to work as part of their practice as well. Doctors are prescribing massage, and they don't want to see the money walk out the door."

There are many options for those interested in a body therapy career, and the demand for those who work in the field is high. Here are some options to consider.

Yoga

Everybody's doing it. Yoga, that is, and the need for yoga instructors is increasing as quickly as a yogi can get from upward dog to downward dog. There are many ways to become certified to teach yoga, ranging from an intensive 28-day course such as the one offered at **It's Yoga** on Folsom Street to 18-month programs such as the advanced-studies course offered at **Piedmont Yoga Studio** in Oakland to the numerous two- to three-week programs offered all over the world in romantic locales such as Costa Rica or Hawaii, as advertised in the back of the magazine *Yoga Journal*.

Yoga teachers can register with **Yoga Alliance** to claim either the 200-hour or 500-hour indicator. The number of hours indicates the amount of predominantly yoga-specific education, under the supervision of a yoga teacher, completed by the instructor. Registered teachers have the right to use the initials "RYT" (registered yoga teacher) after their name and to use the registry mark on their advertising and promotional material. Yoga Alliance provides information about

Continued on page 8



Ergonomically correct: Licensed acupuncturist and massage therapist Don Reznicek received his training from the American College of Traditional Chinese Medicine in Potrero Hill.

change, are turning toward careers that fall under the loose umbrella term "body therapy."

Careers in body therapy include everything from teaching yoga, practicing massage therapy, and administering acupuncture to working as a practitioner of Feldenkrais or Reiki or as a

don't get in a cube staring at a screen."

Lisa Nichols, director of the Body Therapy Center in Palo Alto, which offers professional courses in everything from sports massage to acupuncture, elaborates: "The market for those interested in careers in body therapy is just getting bigger and bigger. Credibility

For more information

Body Therapy Center Fundamentals-of-massage course: \$1,175. 368 California Ave., Palo Alto, CA 94306. (650) 328-9400, www.bodymindspirit.net/mp.html.

International Center for Reiki Training 21421 Hilltop St., Unit no. 28, Southfield, MI 48034. 1-800-332-8112, www.reiki.org.

International Professional Surrogates Association Two-week intensive training program: \$5,500; one-week program: \$2,850. P.O. Box 4282, Torrance, CA 90510. (323) 469-4720, www.members.aol.com/ipsa1/home.html.

It's Yoga of San Francisco Teacher-training program: \$1,350. 848 Folsom St., San Francisco, CA 94107. (415) 543-1970, www.itsyoga.com.

Lake Tahoe Massage School Swedish massage course: \$1,250. 1113 Emerald Bay Road, P.O. Box 9927, South Lake Tahoe, CA 96158. (530) 544-1227, www.laketahomassageschool.com.

Napa Valley School of Massage Restorative-massage course: \$1,275. 1131 Trancas St., Napa, CA 94558. (707) 253-0627, www.pinewoodkarate.com.

Northwest Institute of Acupuncture and Oriental Medicine Tuition varies. 701 N. 34th St., Ste. 300, Seattle, WA 98103. (206) 633-2419, www.niaom.edu.

Piedmont Yoga Studio Advanced-studies course: \$6,000. 4125 Piedmont Ave., Oakland, CA 94611. (510) 652 3336, www.piedmontyoga.com.

San Francisco School of Massage Swedish-massage certification course: \$1,025. 1327 Chestnut St., Stes. A and B, San Francisco, CA 94123. (415) 474 4600.

Semiophysics Feldenkrais Training Tuition: \$3,800 a year. P.O. Box 5676, Berkeley, CA 94705. 1-800-370-8868, www.semiophysics.com.

Kelly Wadlegger, certified Ancient Thai Massage therapist Massage: \$60 an hour or sliding scale; call for appointment. (415) 387-0950, kwadlegger@hotmail.com.

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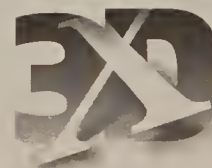
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Body therapy

From page 6

counties sometimes require additional training hours.

Acupuncture

The World Health Organization recog-

nizes acupuncture and Eastern medicine's ability to treat more than 43 commonly encountered clinical disorders, including depression, food allergies, sexual dysfunction, and addictions. Nationally, laws covering the practice of acupuncture vary from state to state. Those preparing to practice

acupuncture most often complete a three- to four-year graduate program in Eastern medicine that typically consists of studies in acupuncture, acupressure, and herbology and may also include Western science courses and an on-site clinic internship. A bachelor's degree and undergraduate science

courses are prerequisites for enrollment. Graduates of an accredited school are eligible to sit for the state and national licensing exams.

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Practitioners of Feldenkrais complete a professional training program certified by the Feldenkrais Guild of North America. In most countries students may start teaching beginning classes after completing the first two years of training; individual hands-on advanced lessons require another two years of training.

Locally, the **SemioPhysics Feldenkrais Training**, which meets twice a year, takes place in San Rafael. The program meets for five weeks each summer to provide time for immersion in the learning process and for three weeks each January to ensure continuity.

Reiki

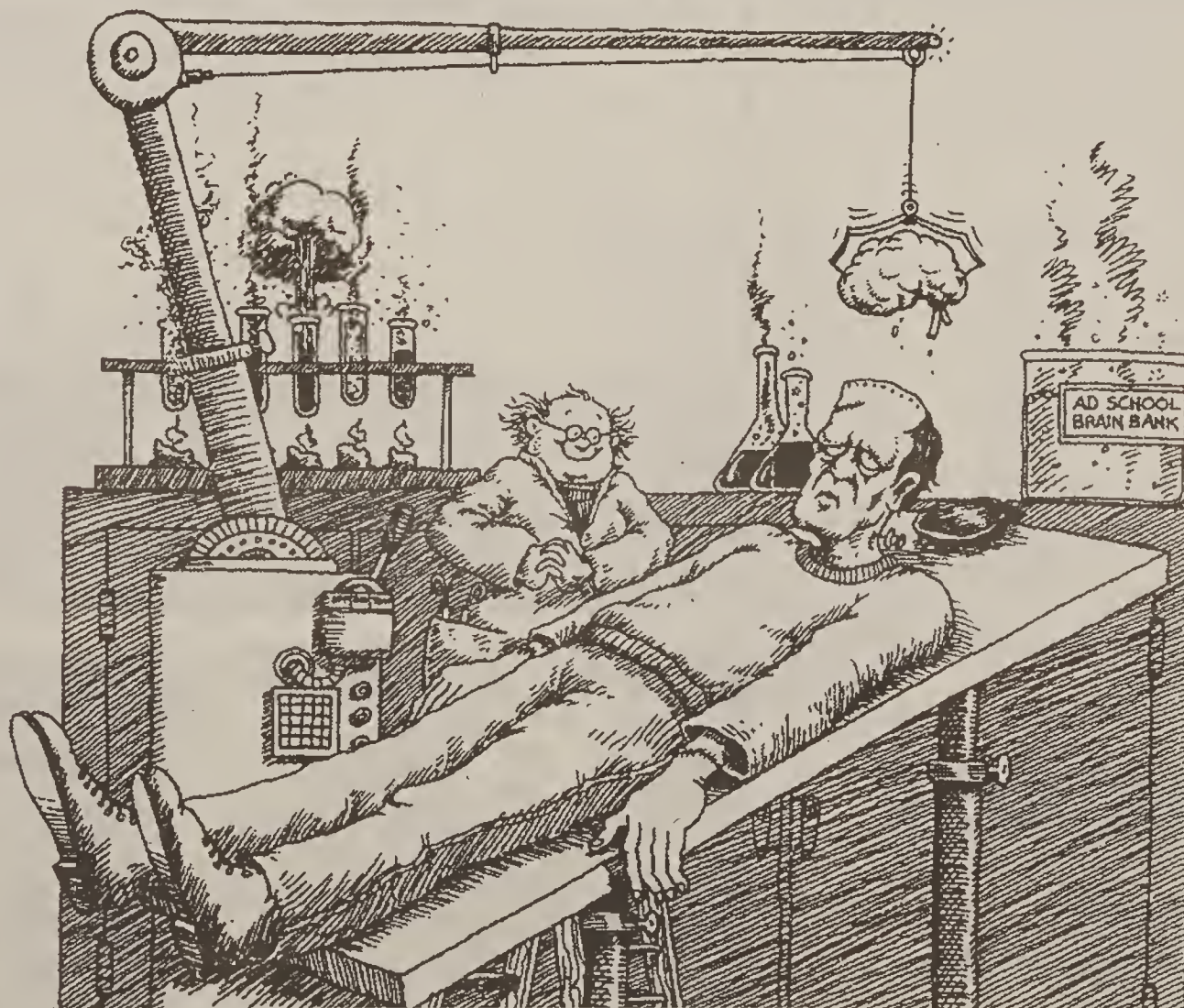
Reiki is a system of natural healing in which a practitioner places his or her hands gently and passively on different parts of the body to release stress and tension, dissolve addictive patterns, enhance personal and spiritual growth, increase intuitive and psychic awareness, and awaken the innate power to heal. Reiki is not taught in the usual sense; rather, it is transferred to the student by the Reiki master.

Many Reiki practitioners combine Reiki with other therapies, such as massage, chiropractic work, hypnosis, or herbology. There are three levels of Reiki practitionership, and they can be obtained through course work that varies in length from one day for Level 1 (in addition to receiving what's known as an "Attunement") to several months for Level 3 (Master Level).

Sex surrogacy

A sex surrogate is a trained professional who works with clients in sex therapy as part of a three-way team in conjunction with an accredited or licensed therapist. The surrogate is a nurturing partner to the client, helping him or her build skills in the areas of physical and emotional intimacy achieved through experiences involving communication, relaxation, sensual and sexual touching, and social skills training.

Sex surrogates are employed to help clients deal with issues of sexual enhancement, including body image acceptance and shedding inhibitions, or to help clients overcome sexual problems such as impotence, a low libido, or premature ejaculation. Sex surrogates can complete an accredited training program through the **International Professional Surrogates Association**. A certificate is awarded to those trainees who satisfactorily complete the 60-plus-hour course. The legal status of surrogate partners is undefined in most of the United States and most countries around the world. ❖



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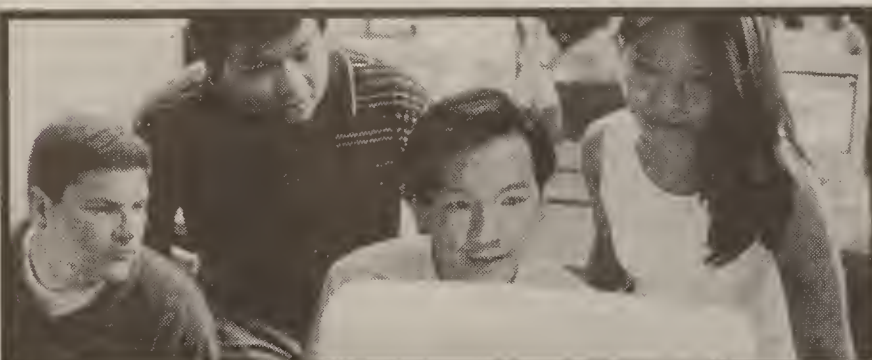
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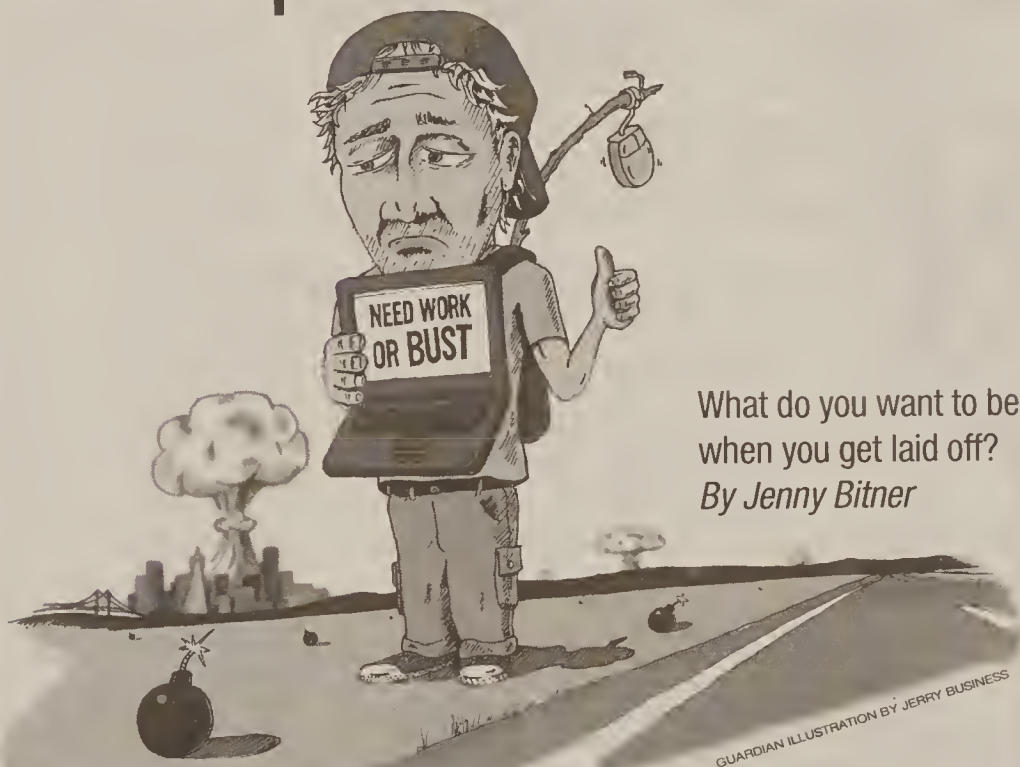
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It's a post-com world



What do you want to be
when you get laid off?
By Jenny Bitner

Working in the dot-com world was like being a kid again, but getting laid off feels pretty grown-up.

Like other creative types, I had a lot of wild ambitions when I was a child. At four I wanted to be a ballerina, then a little later a nurse, and then around nine I settled firmly on being a writer. Someone like Dostoyevsky or Salinger is what I had in mind. In 1999, I took a job as a content writer at Excite@Home, mostly for the pay. It was thrilling to be getting paid good money (around \$50,000 a year) to write — the world had finally discovered how valuable my skills were. My usual salary up to that point, working part-time as a temp or for nonprofits, was under \$12,000 a year, so this was high living for me. There were also a lot of perks. In the beginning we got free meals twice a week, a company shuttle took us to work, and there was a red slide that stretched down from the second floor and landed next to my desk.

And then a year later, in late January, Excite@Home cut its content employees, and I got laid off. I took my layoff as an opportunity to pursue a freelance career, but I wondered what other creative types were doing with their time.

A recent Salon.com article described dot-com layoff victims as "new slackers" who are golfing, doing yoga, and going to cowboy poetry readings. But how many can really afford that life? In the well-paid dot-com world there is a dichotomy between those with hard skills (like engineers) and those with soft skills (the liberal arts majors, content writers, and advertising folk who turn brainy ideas into a company). The

hard-skills people generally got paid more and tend to be the last to get the axe.

Paxton Brewer, a multimedia designer for the last four years, wants to be a firefighter. In December he got laid off from Swell.com, a surfing start-up. Now he's ready to make a drastic career move. He says that being a firefighter is something he's wanted to do for a long time and that getting laid off has "lit a fire under my ass to go for it." Becoming a firefighter is something he can "be proud of, [that will] contribute to the community, keep me in shape, and give me free time to do what I do now." He loves the creative work he was doing in multimedia, "but whenever you do creative stuff for money, it's hard. Now that everyone is panicking, it's hard to do new and unconventional things. People are too worried about making money, and there are no risks being taken." After nine years in the Bay Area, Brewer moved to Hawaii, where he has family, to pursue his new life.

After her layoff, Erin Moskowitz also decided it was time to leave San Francisco. She got laid off in mid January from LookSmart, where she'd worked as a producer for two years. "There seems to be a mass exodus among my group of friends," she said, estimating that 75 percent of them had been laid off. She felt she needed to remove herself from the Bay Area, where everyone she knew was working for an Internet company. "For a while all of my friends worked for a dot-com, and everyone's life was the same," she said. "Then people became increasingly unhappy with their jobs. They were burned out and talking of leaving before the layoffs."

In the beginning, Moskowitz's job was "exciting" and "wonderful" because she felt like she was part of creating a business. But her disappointment with the job increased as the creativity was sucked out of it. "The business model of the company changed several times," she said. "My role was more to maintain rather than create. I learned what I want to do, and it's definitely not maintaining. The more we grew, the more unhappy I became. I decided I don't want to work for corporate America." Moskowitz said the layoff wasn't directly responsible for her move, but she "wanted to get a new start." She drove cross-country to Memphis, where she's staying briefly with her family while she decides where on the East Coast to relocate. She's checking out Baltimore (where she could afford a backyard for her dog) and has plans to look for work at a nonprofit.

It can be hard to jump right back into the job market after you've been burned. You need time to adjust. Ellen Sanok, for example, has been baking a lot since she got laid off in October — chocolate torte, oodles of cookie variations, and cheesecake from scratch, but the baking spree came to an end as her funds ran low. Sanok's degree was in humanities, and she had been working as a project manager in the technology department at Planet Rx. She wasn't sure how her skills fit into the market. On the afternoon I talked to Sanok, she was apprehensive about future prospects. "It's natural when you go through any transition period," she said. "You question your market value, your intellect, what you can do. It's even more difficult when the media keeps

Continued on page 12

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Post-com

From page 11

talking about how hard it is."

I spoke to Sanok again in late March, and she was pleased to have found a part-time job through a friend. When I talked to her earlier, she noted, she had been in the "post-layoff blues." Her new job is at another start-up. Despite her recent layoff, she's hopeful: "There is a nervousness about being in a start-up and watching all those dot-bombs going off around you, but it feels good to be part of something that you like and enjoy."

How tough is the job market? Although layoffs have been on the rise, unemployment figures still remain low: at about 4.2 percent nationally in February and 2.2 percent in San Francisco County in January. Although those statistics sound rosy, experts say there can be a lag time between job loss and recorded unemployment figures.

Amy Shriber had no choice but to look for work when she got her pink slip from Excite@Home after only 10 months as a high-paid photo editor. She had taken the job to reduce the debt she had accumulated after years as an artist and art student. When she got laid off, she was still saddled with the debt and with a \$1,150-a-month apartment she had found at the height of rent inflation. After the layoff Shriber shifted into high gear trying to find another job. The search hasn't been easy. She described the job market as "flooded with people who have been laid off" and said some companies place job listings when they don't really have jobs to make it appear that their company is still growing. After applying for more than 40 jobs, she is still looking and has switched her focus now to include less-lucrative academic and non-Web traditional art positions. She also made a difficult decision to move to Petaluma, where the rents are cheaper.

Helmar Sowick, president of MacPeople, a temporary placement firm that specializes in the artistic side of the Web, multimedia and graphic designs, acknowledged that the employment situation isn't very hopeful. "The best people who have been in the industry longest are the ones who will get the jobs," he said. "But there isn't going to be as much work as there has been. I worry about the young people who have leases for apartments, bought cars. It's going to hurt their credit ratings and hurt them adversely. Someone should have told them."

As we all come out on the other side of the collective hallucination known as dot-com mania, it's going to take some time to readjust to reality. Those of us who didn't become millionaires are probably not going to. We probably won't have a red slide or free sushi at work, and some of us may have to readjust to a lower standard of living. But most of the people I talked to seemed to have enjoyed the ride. And for those of us who really wanted to be writers or firefighters when we grew up, maybe the time has come. ♦

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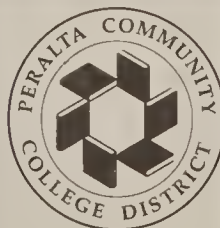
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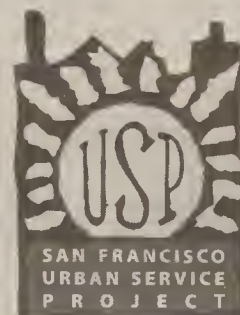
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Getting your teach on

How to receive a K-12 credential while you work. *By Adrianna Khoo*

When Daniela Gonzales, a freshman at John F. Kennedy High School in Richmond, showed up for her English class the other day, she was not at all shocked to find the class being run by a pair of security guards.

"It just happens sometimes," she said. "I went to the office to see if there was going to be a teacher, and nobody knew. The same thing happened in my fourth-period physical science class today."

Teacher or substitute, neither one was anywhere to be found, and the security guards were in charge of baby-sitting the students. "We didn't learn anything," Gonzales said. "I think that the teachers should at least tell people ahead of time that they're going to be absent. We need someone that's more organized. Most schools need better teachers!"

Diane Richards, director of the teaching credential program at California State University, Hayward, agrees. "The schools are starving for teachers out there!" Richards said. "There is a need, an absolute need, for qualified teachers!"

While some school districts, such as Richmond and Oakland, are more at risk than others, Richards affirms that every district from Berkeley all the way to southern California can use teachers immediately.

Berkeley Unified School District superintendent David Gomez points out that one of the major reasons why public schools keep running into the problem of teacher shortages is economic. First of all, schools have to compete with big corporations that are enticing all the recent college graduates into lucrative positions. Then, for those who are willing to go into teaching, there is competition between school districts. The districts with the most problems finding teachers are the ones with students from lower-class backgrounds and low-performing schools. Those schools are likely to pay a little less.

"Teachers hear the reputation of those poor schools — they're in bad neighborhoods, kids have disciplinary problems — and they gravitate toward the not-so-challenged districts. It becomes a vicious cycle," Gomez said.

This situation has turned so sour in California that the state has implemented a system by which those interested in teaching can obtain emergency credentials without having to go through the usual process of accreditation, hoping to appeal to those who have been put off by the time it takes to obtain credentials.

Berkeley High School counselor G. Barcenas has met teachers who studied medicine, law, and even business and then brought their practical experiences to the classroom. UC Berkeley grad and Gifted and Talented Education teacher Brett Gamboa is an illustration of how recent college graduates can apply what they have learned to real life.

"I think all the time that you've spent studying in school, being passionate about what you're learning, gets to be put to good use, because you get to see people awaken the same passions that you have," Gamboa said. "You try to help them see why things work and why something makes them so happy. That's what teaching is all about."

Barcenas also points out that you can put your finger on the map and literally find a position anywhere you want in California. There is such a great need for teachers that "if you're trained, you will find a job," Dolores Lemon-Thomas, Oakland Unified School District's assistant superintendent, emphasized.

So how does one start down the path to a career in education? Right now, interested parties can apply for either the regular teaching credential or the emergency teaching credential. The regular teaching credential allows instructors to teach either a single- or multiple-subject classroom on a permanent basis. Emergency credentials allow people to start teaching right away while temporarily receiving mentorship from other teachers. The first step toward both tracks is taking the California Basic Educational Skills Test. The last testing date for this school year is June 9, and the test fee is \$40.

People applying for the emergency permit can take their scores to the personnel department of any district and apply for a job. For example, in the BUSD prospective teachers will receive an interview with the principal of a school after they receive CBEST scores and a background check. If the interview is successful, teachers receive their own classrooms and receive mentorship from an older, more experienced teacher. Barcenas says that even the emergency teachers are "new blood that bring vitality."

"They are so excited to be given the opportunity to try something new. As long as you have a balance of new teachers and older, more experienced teachers, you can have a really great system," Barcenas said. Many emergency teachers take classes on their own to obtain their permanent credentials and become fully credentialed teachers.

Those applying for the full teaching credential must take an additional test. If they want to teach all subjects, as elementary school teachers do, they must take the Multiple Subjects Assessment for Teachers, offered in June for \$70. If you want to teach one subject, you take the Praxis Single Subject Exam. Prices vary between \$70 and \$80.

Schools in the Bay Area that offer credentialing programs include UC Berkeley, Cal State Hayward, San Francisco State University, Mills College, and San Jose State University. Cal State Hayward especially prides itself on its dovetail program with the New Haven Unified School District, in which graduate students in edu-



Learn to teach: Teacher openings in California schools abound for even the newly credentialed.

cation receive instruction in class and are placed in the schools to teach at the same time. "What you learn tonight, you put into practice in the classroom tomorrow," said Lyn Nichols, the program's managing director. Tuition and registration is approximately \$602 per quarter.

For people hoping to acquire a master's degree in liberal arts, UC Berkeley offers a joint master's of education and teaching credential program. For example, graduate students in the Multicultural Urban Secondary English program receive a master's of education after one year. They learn to teach in two languages. The remaining half year is devoted to field experience in the classroom and obtaining the teaching credential. UC Berkeley tuition is approximately \$2,134 a semester. San Jose State costs about \$704 a semester, Mills College costs \$1,130 a semester, and S.F. State's tuition runs about \$789 a semester.

So if, as Gomez testified, teaching careers certainly aren't about the money, why do educators like Richards and Gomez still love and promote their profession so much? Many educators believe that even though at times schools are understaffed and underequipped, and teachers underpaid, the rewards for teaching can't be found in any other profession, and the joys far outweigh the difficulties. Aside from being able to fulfill the schools' needs for staff members, Nichols, also an instructor at Logan High, calls teaching "one of the hardest jobs you'll ever love."

"Most people can look back on their childhood and remember their classes and their teachers," she said. "Our teachers directed our life path as much as, if not more than, our own parents and grandparents. And our teachers continue to have an influence on us throughout our adult life."

Bay Area superintendents, teachers, and education professors alike all say the same thing: No one district or area can be singled out as deserving good teachers the most. The need is statewide. Positions are just waiting to be filled by people who care. ♦

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1,001 jobs

A misfit at the office. By Marcy Sheiner

The happiest days of my life have been the days I've landed a job and the days I've left one. Like many artists and writers, I've spent most of my life wading through a succession of low-paying, unsatisfying, and stressful employment situations. It isn't just because I want to be doing my own creative work and resent time given over to the Man; it's also that, even when I've

the rain with John Sebastian, driven Bill Kunstler to Amtrak (and I have a photo of him kissing me). I've taught writing to battered women, baking to preschoolers, drama to first graders. I was an overnight counselor at a home for delinquent girls. A phone sex operator. I've run workshops, conferences, and theater groups.

As a result I know a little bit about a lot of things. Forget paid vacation, sick

to remain pro-union in light of these experiences). Here my duties were spelled out in cement: I was forbidden, supposedly for my protection, to compose letters — when the only thing I know how to do in this world is write. My supervisor, a young woman heady on power, sniffed me out early on as an office misfit and spent nine months torturing me. Her favorite game was to make me search for files that either didn't exist or were in one of the lawyer's cars.

The secretarial profession is now nearly extinct, as technology has moved everyone's hands onto the keyboard. This is a welcome development: it's slowly eliminating some hierarchical

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GUARDIAN ILLUSTRATION BY JOHN SANTOS



had a job that dovetailed with my skills and interests, I've had a hard time adapting to most work environments. I've worked in skyscrapers, log cabins, mansions, and cafés — and wherever I've been, I've felt trapped.

By my most recent count, I've had nearly 75 jobs since my first, at 16, as a Macy's salesperson. About 8 of them were in some way enjoyable. Most were tedious and annoying. About 20 were unbearable.

Besides secretarial work, I've done waitressing, housecleaning, telemarketing, fundraising, cooking, child care, and political organizing. I've delivered videotapes to Margaret Mead, fetched water for Chevy Chase, sat in a sound van in

days, or insurance, which I've gotten only occasionally. The longest I've stayed anywhere is a record five years; my average is two. My annual income has ranged from \$4,000 to \$30,000, the latter only rarely.

Some 12 years ago I left the job that was to be my last secretarial gig, with a firm that specialized in union law; I'd naively expected it to be bearable because it involved a liberal cause. I soon discovered that not only did the firm defend union bosses against the rank and file, but also that the place was wildly dysfunctional. The secretarial staff was unionized — but only after a mighty struggle against our "pro-labor" bosses.

This was one of only three union jobs I've had (it's been a real challenge

structures. But it's also meant death to a profession in which women (the secretarial field was always 99 percent female) could find work in any city or town in the world in five minutes flat.

In 1963, at the time of my first secretarial gig, for *U.S. News and World Report's* ad department in New York, I took shorthand at death-defying speed and typed 90 words per minute on a Selectric. Today, shorthand is a dead language whose passing I mourn. I actually decided to become a secretary because of shorthand: in college I minored in the "Secretarial Sciences." I discovered that deciphering Gregg symbols was like translating a foreign language; I

Continued on page 19

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Information meetings:

April 13, Noon: Peace Corps Office, 333 Market St, 6th Floor

April 18, 7:00 pm: Japanese Cultural Center, 1840 Sutter St

April 19, 5:30 pm: Peace Corps Office, 333 Market St, 6th Floor

April 24, 6:00 pm: USF Campus, University Center, Room 419



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Bad jobs

From page 17

promptly dumped Shakespeare and art history and left college after a year and a half to pound the pavement in Manhattan, where I got a job the first day out.

Today I can't even pass the computer tests at the temp agencies. My work life began in the early '60s, way before these people-friendly dot-com offices. In the old corporate atmosphere of strict dress codes, coffee service courtesy of secretaries, and general uptightness, I felt not just trapped but tortured, so I tended to look elsewhere for work. I've served as personal assistant to a string of eccentric men, working in their homes.

One of these was a Sudanese ambassador just one generation removed from tribal polygamy: his father had more than 200 wives. He had only one, but when I came on board I was treated like a second wife. His four little boys delighted in swarming around my desk, and when I discovered I'd been left alone in the house with them, I confronted the chief. His defense was that in his culture "women simply do everything that needs to be done." His beleaguered wife chimed in with "I do everything, and I don't even get paid!" At that point I walked — a deliriously happy day.

My next job was with a schizophrenic who fancied himself a novelist. I would sit in his barely lit living room, surrounded by dense clouds of cigarette smoke, while he dictated his "memoirs." Fortunately, he never asked my opinion of his writing, which was more or less an account of the substances he'd ingested each day. On his more agitated days he would pace the room waving therapy bats while dictating, which at first alarmed me. When the "memoir" was complete, he let me go without notice or compensation. Still, that was another extremely happy day.

I once worked for the world-famous musicologist Alan Lomax, a reputed genius prone to emotional tirades who functioned in utter chaos. No matter how pristine I tried to keep my work space, I would invariably find my desk buried under mountains of papers and movie reels.

But this was nothing compared with the challenge of getting to my job with a widower and his three children. After unlocking the door each day before the kids got home from school, I had 60 seconds to reach the burglar alarm. This entailed climbing over a gate that kept their pet turtle from escaping; I almost always slipped in milky trails of turtle excrement as I attempted to avoid the arrival of the cops. In that job I quickly sank into the mentality of domestic worker, seething with resentment at the riches of my employer, and I helped myself to foodstuffs and paper goods. This was different from the normal office lifting of a pen here, a ream of paper there — as a "maid" I compulsively stole as an act of justice. The kids remarked on my large purses; however, they liked me so much they never reported me to the master.

When I was young and nubile, I did a two-week stint go-go dancing in a hunting lodge. I gyrated my pelvis around to

"Smackwater Jack" ("You can't talk to a man with a shotgun in his hand") while the all-male audience hooted and tried to lasso me. My day job at that time was as an indexer for a hippie catalog; I didn't do as much indexing as I did ordering "review copies" of new books for my boss, a longhaired pothead. He ran out of money halfway through the project and asked the staff to accept delayed (nonexistent) wages. I walked out and spent an ecstatic day hiking in the woods. However, that wasn't the only job where I was asked to donate my salary. Never mind that the hippie catalog and other such enterprises were moneymaking ventures; they were presented to employees as revolutionary projects we should be glad to support.

Similarly, one of the most challenging and productive jobs I had was with an offbeat newspaper whose staff felt grateful for having the only interesting job in town. We worked in a filthy, crowded office rife with chemicals, and the publisher's toddlers shat in the bathtub. I often considered calling OSHA on them. The townspeople regarded us as public servants, so I was bombarded with home phone calls at all hours of the day and night. I came close to having a nervous breakdown on that job, but it was one that to this day I don't regret. I learned how to crank out a newspaper, and I was listed as associate editor, a title I proudly bear on my résumé, a compilation of half-truths and exaggerations.

Nonprofits subtly encourage a similar mind-set of worker dedication. At a battered women's shelter where I worked in a moldy basement, we were shamed into forgoing raises and benefits. At another social service agency I had to buy my own lamp and chair.

For seven years I was a "fantasy maker" (i.e., phone sex operator). Because I worked from home and made my own hours, this was a supremely wonderful way to make a living — until the competition from so many services made it less lucrative. I was ready to quit, anyway: at some point it became demoralizing to realize that my goal in life was to coax ejaculate out of men.

I couldn't avoid corporations altogether, especially when temping. During the height of the antinuclear movement I did a two-week stint at Babcock and Wilcox, the brains behind Three Mile Island. I immediately began rummaging through files and copying everything I could get my hands on, which I mailed on the office postage meter to friends working with the Clamshell Alliance. They told me I hadn't sent anything they didn't already know, but being an "undercover agent" gave me a sense of purpose — which is really what my never-ending job search has been all about.

Despite this sordid job history, I'm proud to say that I've managed to work no more than 30 hours a week at any job, and during and in between gigs I've built up a writing career of sorts. Sometimes when I despair over the vicissitudes and hardships of freelance work, I soothe myself by remembering that on my deathbed I'll be able to say, "At least I didn't waste my whole life in some fucking office." ❖



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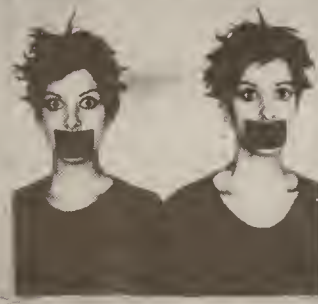
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music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 11

Rock/blues/hip-hop

Bleed Covered Wagon Saloon. 9pm.
Blue Reptiles Blue Lamp. 9:30pm.
Boostamante Paradise Lounge. 8:30pm.
Debris, Toy Dept., Weebies Last Day Saloon. 9pm, \$3.
Five Point Plan Boom Boom Room. 9:15pm, \$5.
Freackwagon Voodoo Lounge. 10pm.
Homegrown, RX Bandits, Benjamins Pomme-SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$8.
Josh Jones Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Greg Loiacano, Brad Brooks and P. Hoagland, Dana Jensen Hotel Utah. 8:30pm.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Satellites, Lucky 13 Elbo Room. 10pm, \$8.
Mem Shannon Biscuits and Blues. 9pm, \$12.50.
Smiler, Vapor Trail Cafe du Nord. 10pm, \$5.
Soapbox, Quiet Storm All-Stars and Kattt, Left Coast Improv Group Kimo's. 8pm, \$6-10. See 8 Days a Week, page 58.
SubArachnoid Space, Kinski, Saint Andre Bottom of the Hill. 9pm, \$6.

Bay Area

Cannonball Jupiter. 8pm. CD-release party.
Shelley Doty X-Tet Fourth Street Tavern. 9:30pm.
Everything Must Go Stor. Club. 9pm, \$5.
King Harvest, Tea Leaf Green 19 Broadway. 9pm.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Blair Jazz Project Butterfly. 10pm. With DJ Label.
Cynthia and the Swing Set Johnny Foley's. 9pm.
Mike Lipskin and D'Lilah Montroe House of Shields. 5:30pm.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/12, Sat/14.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/12, Sun/15-Tues/17.
Jacqui Naylor Plush Room. 8pm, \$20. Also Thurs/12-Fri/13.
New Bing Thing Enrico's. 7pm.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Al Plank Trio Jazz at Pearl's. 9pm.
Plum Brimo's 9 and 11pm, \$7.

rock, jazz, folk/world, dance clubs & classical

music calendar

Ricardo Scales Top of the Mark. 4pm. Also Thurs/12-Fri/13, Mon/16.
Tom Shaw Carta. 7pm.
Tango No. 9 El Valenciano, 1153 Valencia; 826-9561. 8pm, \$10.
30 Fingers Simple Pleasures Cafe. 8pm.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/12-Tues/17.

Bay Area

Berkeley Saxophone Quartet UC Berkeley, Hertz Hall, Berk; (510) 642-4864. Noon.
Diana Dabby Mills College, 5000 MacArthur, Oakl; (510) 430-2331. 7:30pm.
Flora and Airo Yoshi's. 8 and 10pm, \$18. Through Sun/15.
Judy Hall 19 Broadway. 6:30pm.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm.
Caliban Plough and Stars. 7pm.
Pablo Milanese Warfield. 8pm, \$27.50-35.

Bay Area

Irish session Cato's Ale House. 6pm.
Swamp Coolers Ashkenaz. 9pm, \$8.

Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezzzy, Damo, Nicole, and guests. 10pm-2am, \$5. House music with Tasho and guests Jonene and Juss Derek.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Dance music.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando and a guest performance by the Rev. Steven Johnson Leyba.
Breathe Oxygen Bar. 9pm. With DJ Jimez.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Discover Ruby Skye. 9pm-3am. House music with residents and guest Greg Eversoul.
Dot Restaurant 1611 Post; 922 7788. 2pm-2am. House music with rotating residents.
Drag Butter 8pm. With Frenchy Le Freak.
Elephunk Just ce League. 9pm-2a n, \$7. Hip-hop music with resident's Jahyze and Coop D'Ville.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Indulgence Starlight Room. 7pm. With DJ Bruce.
JazzJJungle Tongue and Groove. 9pm, \$5. With resident DJ Denizen.
Kandyflip 330 Rich. 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.
Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Loofa Light 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Music First An Sabin, 1176 Sutter; 929-1992. 10pm-2am, \$5. With Northernman and guests.
Nessun Dorma HiFi. 10:01pm. House music.

Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid 10pm-2am, \$3. Uphonie and Telene and residents spin techno and trance.
Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe, and funk, disco, and house music.
Ride the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Seance Backflip. 9pm-2am, \$5. With rotating residents.
Situation Glas Kat. 6-9pm. '80s music with DJ Dai.
Sweet Spot 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music with Oliver, David Mejia, and Josh Comacho.

Bay Area

Ascension Blake's. 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, Alex Van Dune, and guests.
Club Fusetti 10pm. Salsa and merengue. Salsa lesson at 8pm.
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

'Queer' ODC Theater, 3153 17th St; 863-9834. 8pm, \$18. The new opera based on William Burroughs' novel and composed by Erling Wold, receives a world premiere. Jina Cave directs. Through Sun/22.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Lawrence Foster is the guest conductor during this performance of works by Dukas, MacMillan, Enescu, and Schumann. Through Sat/14.
Schola Cantorum of the National Shrine of St. Francis of Assisi St. Patrick's Church, 756 Mission; 777-3211. Noon. The ensemble led by director John Renke, performs several Easter works.
Daniel Sundry San Francisco Conservatory of Music, Hellman-Hall, 1201 Ortega; 759-3477. 8pm. The double bassist gives a recital with pianist Kana Mimaki.

Bay Area

Ron McKean First Presbyterian Church, 2619 Broadway, Oakl; (510) 444-3555. 12:15pm. The organist gives a recital of improvisations as well as his compositions.

Continued on page 64

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 April 27 • Behrouz and Tom Thump

April 14 • Consuelo and Laird
 April 21 • Consuelo and Anita Lofton
 April 28 • Pete Stull

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WHICH CHAIR IS YOURS?

critic's choice: music

Shane MacGowan

Fri/13-Sat/14, Fillmore

Irish pub-punk purveyor Shane MacGowan rolls into town with the Popes to awaken the spirit of gin 'n' sin in San Francisco. The whiskey-throated singer rose to fame in the '80s as the notoriously raucous, perpetually smashed front man of Celtic folk-punk pioneers the Pogues. Penning anti-love anthems like "Fairytale of New York" with the late Kirsty MacColl and "A Pair of Brown Eyes," MacGowan lured listeners down dark alleyways into his own private hell filled with scattered, drunken, melancholy memories. When he left the Pogues in the early '90s, fans mourned and critics proclaimed his demise. But instead of fading away, MacGowan released *The Snake* and danced a jig on his own grave. Though he has swapped the Pogues for the Popes, the classic MacGowan wit, charm, and debauchery are as alive as ever. With a list of collaborators that includes Sinéad O'Connor, Johnny Depp, and Elvis Costello, this scruffy-faced, nearly toothless, postmodern poet continues to concoct perfect lyrical cures for the hangovers and heartaches of modern life. Sarah Franklyn joins him for the Saturday performance. 9 p.m., 1805 Geary, S.F. \$22.50. (415) 346-6000. (Sabrina Crawford)



PHOTO BY ANDY CATTIN

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IVY ROOM

FRIDAY, APRIL 13

RED MEAT

SATURDAY, APRIL 14

MOVER & The Sisters
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TUESDAY, APRIL 17

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10pm

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Listening Party 6pm

Th

4/13 Vintage Jazz and Blues

LAVAY SMITH AND HER RED
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BEN BONHAM
SOLO ACOUSTIC BLUES
FREE 7-9

F

4/14 Ultra Pop

REDPLANET
THE INFLUENTS
THE FLIPSIDES
10pm

Sa

4/15 Performance Art, Presentations and Readings

THE TENTACLE SESSIONS
7pm

Su

4/16 Songwriters Showcase

ERIC SHEA & MOLLY TUTTLE'S
MONDAY NIGHT HOOT
9:30pm

M

4/17 Live Pulsating Micro Symphonies

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Café Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
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music

calendar

rock, jazz, folk/world,
dance clubs & classical

From page 61

thursday 12

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Bozart, Dilute, Gertrude Kimo's. 9pm, \$5.
Brass Monkey Blue Lamp. 9:30pm. CD-release party.
Cruvo, Asunder, Dirty Power Eagle Tavern. 9:30pm.
'Divabands' Hotel Utah. 8:30pm. With Einestone, Laura Chandler, Roberta Donnay, and Heather Combs.
Double Funk Crunch Ruby Skye. 10pm.
Fucking Champs, Drunk Horse, Hammers of Misfortune Bottom of the Hill. 9:30pm, \$7.
Albert 'King' Giles Skip's Tavern. 7pm.
Growth Deluxe Club, 770 Haight; 559-7111. 9:30pm.
Amboy Kelso, Pedalsped, Lane and the Badass Chicken Bones Paradise Lounge. 8:30pm, \$7.
Steve Kimock Band Great American Music Hall. 9pm, \$22.50. Through Sat/14.
Ledisi and Anibade Cafe du Nord. 10pm, \$7. With DJ JJ.
Mike Morgan and the Crawl Biscuits and Blues. 9pm, \$12.50.
Psychedelic Furs, Tinted Fillmore. 8pm, \$27.50.
Pure Ecstasy Glas Kat. 8pm.
Mark Rae, Peanut Butter Wolf, Vinroc, J-Boogie's Dubtronic Science Bas. 10pm, \$10. See 8 Days a Week, page 58.
'Stinky's Peep Show' Covered Wagon Saloon. 9pm; \$5. With Bottom, Casanova, Janice Figure, Backstabbers, and Suplex.
Tainted Love Tongue and Groove. 10pm, \$10.
Ten Ton Chicken, New Monsoon Last Day Saloon. 9pm, \$5.
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.
Willy 'n' Mo Paradise Lounge. 6pm.

Bay Area

Jimmy Craven 19 Broadway. 6:30pm.
Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.
Sister Soul, James Moseley 19 Broadway. 9pm.
Taos Hum Fourth Street Tavern. 9:30pm.

Jim Yoshii Pile-Up, Max Lange Attack, Friends of the Library Stork Club. 9:30pm, \$5.

Jazz/new music

Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Blue and Tan Butterfly. 10pm. With DJ So-MuchSoul.
Dick Fregulía and Vince Gomez Cobalt Tavern. 7pm.
Jack Hicks Carta. 7pm.
Shan Kenner Trio Enrico's. 7pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Mark Little and Deborah Winters Black Cat. 9:30pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/13-Sat/14.
Quiet Storm All-Stars, Century Quartet, Copus Luggage Store Gallery. 8pm, \$6-10.
Starlight Orchestra Starlight Room. 8pm. Also Fri/13-Sat/14.
Rob Sudduth Jazz at Pearl's. 9pm.
Harriet Tubman Bruno's. 9pm, \$20. Through Sat/14.

Bay Area

Flora and Airt Yoshi's. 8 and 10pm, \$18. Through Sun/15.
Pilar Mill Valley Community Center, 180 Camino Alto, Mill Valley; (510) 528-9970. 8pm, \$20.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Oix Bruce and Jim Nunnaly Atlas Cafe. 8pm.
Candela Elbo Room. 10pm, \$6.
Elin Jr., Erika Luckett, Holly Figueroa, Kellee Bradley Voodoo Lounge. 8pm, \$8.
Merle Haggard, Ramblin' Jack Elliott Gershwin Theater, 2350 Turk; 422-2434. 8pm, \$75-125. Benefit for Cahed day care center.
Super Soukous Band, DJ Emmanuel Nado Slim's. 9pm, \$12-14.
Topsy House Plough and Stars. 7pm.

Bay Area

Keni 'El Lebrijano' Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Tony Marcus and Patrice Haan, Julian Smedley and Allison Odell Freight and Salvage. 8pm, \$15.50-16.50.

Continued on page 69

critic's choice: music

Nights over Egypt

Fri/13, Covered Wagon Saloon

With a bewitching cast of fire breathers, magicians, contortionists, and DJs, promoters Jenny and Omar have put Bordello at the cutting edge of S.F. nightlife. The weekly club's atmosphere is ideal for their Friday the 13th celebration, which promises to combine circus jollity and occult mystery with an evening of hex, dub, and rock 'n' roll. The featured artist is Nights over Egypt, a fresh electro-punk outfit that combines the sounds of '80s Euro disco with the new-wave sensibilities of Television. As refreshing as it is retro, Nights plans to conjure the evening's voodoo with the addition of bongos, congas, timbales, and horns. Meanwhile, a palm reader, a Tarot interpreter, and a magician await curious patrons in the club's tiki torch-lit back room. 10 p.m., 911 Folsom, S.F. \$5-\$7. (415) 974-1585. (Ali Neff)



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THUR 4/12 9pm
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GERTRUDE (UK)

FRI 4/13 9pm
JUNKYARD SLUTS,
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78 RPM'S, SUPERPIG,
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SAT 4/14 9pm
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DRYSPILL (CD RELEASE PARTY)
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SUN APRIL 15
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HH: SAM POINTER

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Doors 8:30pm \$7
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4/21 9pm doors \$8 Miki Sudden,
The Lazy cowgirls, The Warlocks

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by amanda nowinski

E-trade

If you are, like me, a product of the flower-child mad-humping syndrome, chances are you saw people tripping their heads off a few years before you heard Nancy Reagan chant "Just say no" on TV. Before I could read, I knew what a "J" was, what roach clips were for, and that people's faces turned bright red when they took bong hits. This didn't bother me at the time; in fact, I discovered that adults found my antics much more charming when they were stoned.

But when Ronald Reagan launched his war on drugs in the '80s, my views on Js and roach clips changed dramatically. A former heroin addict was sent to my elementary school, where he spoke about addiction and how "drugs will fuck you up, kids. Listen to me." Soon after, I located my dad's stash and flushed it down the toilet, much to his chagrin. My dad stopped smoking pot right around that time — because of me and my newfound right-wing beliefs. I became the anti-hippie. I desperately wanted to trade in my clogs for the normal-looking shoes that Marsha and Jan wore on *The Brady Bunch*. I resented the whole-wheat bread and raw peanut butter thing.

But when the rave scene happened, I was pulled back to my love-child roots. Marijuana and psychedelics lost their evil Nancy vibe. My first successful bong hit coincided with the first time I listened to the Orb, in 1991. "I get it!" I said to my raved-out boyfriend. "I get this music now!" I began to understand why the hippies were so into trees.

After nearly a decade of more or less responsible experimentation, I started to feel bad for destroying my dad's stash and even considered replacing it. But I think my earlier hard-ass Republicanism scared him away from green bud for good. "Smoking pot will mess up your brain," my dad says to me now. "Just look at all my friends from the old days." And truly, some of them are a mess.

Still, I hope I don't sound like my dad when I tell my kids about the "good old rave days." I hope they get the facts, and I hope they're informed without being afraid, as I was. I hope they don't call up politicians and get fucked-up answers, like I did last week.

I rang up the office of Republican assemblymember Lynne Leach, trying to get the scoop on her newly proposed anti-ecstasy bill (A.B. 1416), which would classify MDMA as a Schedule 1 drug (along with crack, heroin, and cocaine) and would also make it a crime to be under the influence of MDMA in California, punishable by a 90-day mandatory minimum sentence in a county jail. She wasn't around, so I was put through to her chief of staff, Steve Leshner:

Bay Guardian: Why was this bill introduced?

Steve Leshner: We have a concern about ecstasy and its prevalence among youth. Three-point-four million Americans 12 years old or younger have used MDMA at least once in their lifetime, according to a 1998 survey conducted by [the National Institute on Drug Abuse].

BG: What? Kids 12 years old and younger are using ecstasy?

SL: That's right. You can read all about it in the NIDA report.

I started to panic. Had I been a rave baby, would I have been rolling in the fourth grade? I called Marsha Rosenbaum, director of the Lindesmith Center for Drug Policy Reform in San Francisco:

Bay Guardian: Leshner says that 3.4 million Americans 12 years old and younger have tried ecstasy at least once in their lifetime.

Marsha Rosenbaum: What? That's completely incorrect. NIDA doesn't conduct studies on anyone less than 12 years of age. He meant 12 years old or older. He must have made a mistake.

Before calling Leshner back, I logged onto the NIDA Web site and read the National Household Survey on Drug Abuse study to which Leshner referred: "Each year, NHSDA reports on the nature and extent of drug use among the American household population age 12 and older. The 1998 survey is the latest for data relating to MDMA use. It found that an estimated 1.5 percent (3.4 million) of Americans had used MDMA at least once during their lifetime."

I called Leshner again.

Bay Guardian: Hey, Steve, are you sure that 3.4 million Americans age 12 and younger have used MDMA at least once in their lifetime?

Steve Leshner: Yes, click on the report and you can see for yourself.

BG: OK, thanks.

Leshner's mistake aside, this new ecstasy bill poses yet another ridiculous threat to our rights in the name of the failed war on drugs. If this bill passes (which it most likely will, given the heated state of E politics), how will police officers determine probable cause for detaining a person who is potentially under the influence of MDMA? What happens if they bust a rave, a club, or an illegal event, and decide to detain everyone in attendance? What if a police officer just doesn't like the way your pupils look as you're walking down the street? Clearly, a lot of ravers, club kids, white-collar workers, and assemblymembers' children will have first-hand experience dining on Spam sandwiches in jail.

And placing MDMA on Schedule 1 won't halt the rise of fatal overdoses from fakes. "The increased penalties will do nothing to decrease the use of ecstasy," Rosenbaum said. "It will result perhaps in increased prevalence of dangerous look-alike substitute drugs, which is the real danger to young people in America." ❖

For more information on A.B. 1416 go to www.alchemind.org and www.lindesmith.org.

E-mail Assemblymember Leach at assemblymember.leach@assembly.ca.gov.

This week: LTJ Bukem and MC Conrad play (True Intent Recordings DJs PUSH and Sea open) Thurs/12, 10 p.m.-2 a.m., Justice League, 628 Divisadero, S.F., (415) 289-2038.

Send comments or tips to ladyarmalade@sfbg.com.

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Thursday 12

From page 64

Dance clubs

Arabian Nights El Rio, 9pm. With Amira.
Burnin' Galaxy, 1840 Haight; 387-2996. 9pm-2am. Deep house with Seven and Corazon and guest JZ. Seven's birthday party.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House music.
Downlowd Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$10. SisterSF party with Chaostica and residents.
Drink Club 26 Mix. 9pm-2am, \$3. With Troy Roberts.
Earthbound Galaxy, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, Smoove, Chipwich, and guests spin downtempo.
Elementary Movida Lounge, 9pm. With DJ Sloppy J spinning funk and soul.
Faith City Nights 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmaz.
Free Liquid, 10pm-2am. With DJ Dimitri and guests.
Fudge Sacrifice, 10pm-2am, \$3. JB spins hip-hop.
Full Circle Club 238, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren.
Gravity Backflip, 10pm, \$5. With DJs Reda and Ahmir.
Happy Medium HiFi, 10pm-2am, \$5. House with Cameron and Joey Mazzola.
Kit Kat Endup, 10pm, \$12.
Levitation Oxygen Bar, 9pm. Psychedelic and goa trance with the Resonance Image Program.
Meow Glas Kat, 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
Mi Amor Galia, 2565 Mission; 289-2030, ext 4. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa with I-Cue, D-Sharp, and B-Trax.
1984 Cat Club, 9pm. '80s music.
Popszene 330 Rich. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Progression Sessions Justice League, 9pm, \$15. With LTJ Bukem, PFM, MC Conrad, Sea, and Push.
Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Phonic.
Red Bull Happy Hour Butter, 6-9pm. With Frenchy Le Freak.
Reform Skool The Stud, 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy, and guests.
Sessions Ten 15 Folsom, 9pm, \$10. Techno.
Soulness Hush Hush Lounge, 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Sure Shot The Top, 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
Tunnel Top 601 Bush; 982-2307. 10pm-2am. Toph One and Eigel spin jazz breaks and funk.
Volume Bohemia, 1624 California; 474-6968. 9pm-2am, \$5.
What Da Funk Nickie's BBQ, 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.
What You Got An Sibm, 1176 Sutter; 929-1992. 9:30pm-2am. With resident Jon Brown and guests Grant B and Tim Gross.

Bay Area

Beatdown Jupiter, 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One and guests Big Will and UC Buu.
Dead DJ Nite Ashkenaz, 10pm-2am, \$5. With Digital Dave.
Dedicated Followers of Fashion Ruby Room, 10pm-2am. Pop music.
Hatcha Bison Brewing Company, 9:30pm-2am. Dance music with Raphael and Ken Q.
Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.
Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oakland; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.
Soundboutique Ivy Room, 10pm. With residents Jacob and Sean.
Space Monkey Blake's, 9:30pm, \$5. With DJs

Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

Classical

'Chess' New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Richard Nelson and Tim Rice's '80s rock opera is performed. Through Sun/29.
Andreas Haefliger Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$26-38. The pianist gives a recital of works by Schumann and Mussorgsky.
'Queer' ODC Theater, 3153 17th St; 863-9834. 8pm, \$18. Through Sun/22. See Wed/11.
St. Lawrence String Quartet UCSF, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon. The quartet performs Tchaikovsky's String Quartet No. 1.
San Francisco Conservatory of Music students San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm. The students perform chamber music for strings and piano.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Through Sat/14. See Wed/11.

Bay Area

David Gunn Mills College Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm.

friday 13

Rock/blues/hip-hop

Alien Lovestock, Jim Campilongo Paradise Lounge. 8:30pm.
Ama with Dan Mullen Canvas Cafe, 1200 Ninth Ave; 504-0070. 8pm.
August, Koolecat Seventh Note Cellar, 915 Columbus; 921-2582. 9pm.
Carlos, For Stars, Moore Brothers Bottom of the Hill. 10pm, \$7.
Cheeseballs, Mumps Binbo's 365 Club. 9pm, \$16-18.
Lloyd Cole, Yuji Oniki Cellar at Johnny Foley's, 243 O'Farrell; 954-0777. 8pm, \$20.
Fracas, Junkyard Sluts, Hurricane Lamps Kino's. 9pm, \$5.
Gertrude, Three Ball Covered Wagon Saloon. 6pm, \$3.
Guitar Shorty Biscuits and Blues. 9pm, \$12.50.
Steve Kimock Band Great American Music Hall. 9pm, \$22.50. Through Sat/14.
Shane MacGowan and the Popes Fillmore. 9pm, \$22.50. Through Sat/14. See Critic's Choice.
Los Mocosos Tongue and Groove. 9pm, \$7-10. With DJ Soulsalaam.
Mood Food Paradise Lounge. 6pm.
Junior Morrow Blue Lamp. 9:30pm.
Kenny Neal Band Boom Boom Room. 9:15pm, \$10. Through Sat/14.
Most Chill Slack Mob Elbo Room. 10pm, \$6.
Nights over Egypt Covered Wagon Saloon. 10pm, \$5-7. See Critic's Choice.
Picnic, Blue Tulip, Jet Set Voodoo Lounge. 9pm, \$6.
Smallstone, Rick Bain and the Genius Position, Mellow Drunk Cafe du Nord. 10pm, \$7.
SR-71, Dexter Freebish, Diffuser Slim's. 9pm, \$15.
Stymie and the Pimp Jones Luv Orchestra Last Day Saloon. 9pm, \$5.
Ticket to Ride Johnny Foley's. 9pm.

Bay Area

Broken Society, Lucid, Inc., Refused Port Lite. 9pm, \$5.
Scott Duncan and R.J. Mischo Eli's Mile High Club. 8pm.
Ray Wylie Hubbard, Mary Gauthier Freight and Salvage. 8pm, \$15.50-16.50.
Lies, Space Ballerinas Stork Club. 10pm, \$5.
Locust, Dead and Gone, Honeysuckle Serentina, Tourette's Lautrec, Last Great Liar 915 Gilman. 8pm, \$5.
Mr. Rosewater Jupiter. 8pm.
Mother Truckers, Dan Uzilevsky Fourth Street Tavern. 9:30pm.
Omay, Prophets of Rage, Nameless and Faceless Ashkenaz. 9pm, \$8-10. With DJs Riddim and Poizen.
Red Meat Ivy Room. 10pm, \$5.
Solemate, Sol Americano Blake's. 9:30pm, \$5.
Zero Bullshit, Sick, Low Life, Hot Plate Inuiscast, 5429 Telegraph, Oakl; (510) 601-1024. 9pm.

Continued on page 71



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COLIN BAILY 10pm

Friday, April 13
SLAPTONES 10pm

Saturday, April 14
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Sunday, April 15
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music
calendar

Friday 13

From page 69

Jazz/new music

Black Market Jazz Orchestra *Top of the Mark*. 9pm, \$10. Also Sat/14.
Pascal Bokar *Butterfly*. 11pm. With DJ Label.
Phillip Crawford and **Steve Fowler** *Carta*. 9pm.
David Grisman Quintet *Palace of Fine Arts*. 3301 Lyon; 567-6642. 8:30pm, \$25.
Chris Huson *Moose's*. 8pm.
Jinx Jones *Cafe Claude*. 7:30pm.
Lab Rats *Skip's Tavern*. 9pm. Through Sat/14.
Mike Mainieri Quartet *Jazz at Pearl's*. 9pm. Through Sat/14.
Freddy Clarke and **George Michalski** *Pena PachuMama*. 1630 Powell; 646-0018. 8pm, \$7.50.
Holly Penfield *Piaf's*. 9:30pm, \$5-10.
Ricardo Scalas *Argent Hotel, Jesters Lounge*. 50 Third St; 974-6400. 8:30pm.
Mal Sharpe and **Big Money in Jazz** *Enrico's*. 8:30pm.
Eric Shifrin *Cobalt Tavern*. 7pm.
Jill Tracy *Circadia*. 8pm, \$3.
Harriet Tubman *Bruno's*. 9pm, \$20. Through Sat/14.

Bay Area

Jose Neto 19 Broadway. 9pm, \$10.

Folk/world/country

Johnny Osbourne *Justice League*. 9pm, \$18.
Paddy's Dream *Plough and Stars*. 7pm.
Sonando 850 Cigar Bar. 10pm.

Bay Area

Flora and Airtio *Yoshi's*. 8 and 10pm, \$22. Through Sun/15.
Paco de Lucia and **Septet UC Berkeley**. *Zellerbach Hall, Berk*; (510) 642-9988. 8pm, \$20-40.
Quetzal, Olin, Slowrider, Grito *Serpentino La Peña Cultural Center*. 8pm, \$10-12. See 8 Days a Week, page 58.

Dance clubs

Accelerate 238 Columbus; 979-3031. 9:30pm-9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.
Activate Light, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.
Ambient Lounge 26 Mix. 8-10:30pm. With Jonas Judd.
Assimilate 2000 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Backflip 10pm-2am, \$5. House music with Anita Lofton.
Bassment Ten 15 Folsom. 10:30pm-4am. Jungle music with Mike Bee and Gabe Real and Maytag.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. World beat with Jose Ruiz.
Cymbiosis Movida Lounge. 7pm. Hip-hop, Latin, and funk with Mike Styles.
Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House music.
Electric Club Townsend. 10pm-6am, \$15-20. House music with Jonene, Sen-sei, and David Coleman, Tasho, and Mike Ameci.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Feel Good Friday Maritime Hall Lounge. 375 First; 281-0866. 9pm-2am, \$10-15. With Stryke and Jazz-E, Alain Octavo, and Ian Lewis.
Girl Friday The Stud. 9pm-3am, \$7. '80s dance music and hip-hop with Lady Base and Black.
Havana 330 Ritch. 10pm. Latin dance music with residents.
Imperial Dub Dance Party Club Six. 10pm-2am, \$10-12. With Dubtribe and rotating residents.
Life VSF. 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.
Mandala Amoeba Music. 7pm.
Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lesson at 7:30pm.
Mission K.O. 26 Mix. 10:30pm. With Toph One and Val.

Continued on page 72

Thursday, APRIL 12

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

Friday 13

From page 71

Nickie's BBQ 9pm-2am. Wisdom spins funk
and soul classics.

Nikita Ten 15 Folsom. 10pm, \$15. With Pete
Tong.

Pow! A Cocktail Lounge 6pm, \$3. Tribal

house and Latin music with Be Smiley.

Sequence Glas Kat. 10pm-2am. With RTig-

ger, Bruce, Switch, and rotating residents.

Shake Galaxy, 1840 Haight; 387-2996. 10pm-

2am. With residents.

Sol Elements Oxygen Bar. 9pm. With Sol

Provider.

Square Ruby Skye. 9pm-3am. House music.

Step An Sibin, 1176 Sutter; 929-1992. 10pm-

2am, \$5. 2 step with John Paul, Enzyme,

Dom Some and guest Monty Luke.

Stir Friday 111 Minna St. 5:30-9pm, \$3.

Dance music with Jason Fluid and Maneesh

the Twister.

Sweet Blind Tiger. 10pm-2am, \$5. With Nor-

man Stradley and Sherif.

((Thump)) Space 550. 9pm, \$20. Techno and

trance with Electric Universe, Galaxy, and

others.

Tight Sno-Drift. 10pm-4:30pm. With Joshua

and Iz.

Twice as Nice 111 Minna St. 9pm-2am. With

Gavin Hardkiss, Samo, and Kevin.

Bay Area

Club Fusetti 10pm. Brazilian music with

guests Samba do Coracao and Liza Silva.

Ruby Room 10pm-2am. '70s and '80s glam

rock and pop music.

Classical

'Chess' New Conservatory Theatre Center,

25 Van Ness; 861-8972. 8pm, \$16-32.

Through Sun/29. See Thurs/12.

'Queer' ODC Theater, 3153 17th St; 863-

9834. 8pm, \$18. Through Sun/22. See

Wed/11.

San Francisco Conservatory of Music

students San Francisco Conservatory of

Music, Hellman Hall, 1201 Ortega; 759-

3475. 8pm. The students give a recital of

works for guitar.

San Francisco Symphony Davies Symphony

Hall, 401 Van Ness; 864-6000. 8pm, \$15-80.

Through Sat/14. See Wed/11.

saturday 14

Rock/blues/hip-hop

Amazing Embarrassonics El Rio. 10pm, \$5.

Rhonda Benin and Souful Strut Enrico's.

8:30pm.

Bo Grumpus Deluxe Club, 770 Haight; 559-

7111. 9:30pm.

Buddhakowski, Big Blue Hearts, Face on

Straight Hotel Utah. 9pm, \$7.

Cousin Kevin, Barbee Killed Ken, Autopunch

Pound-SF, Pier 96, 100 Cargo; 826-9202.

8:30pm, \$12.

Disturbed, Mudvayne, Spine Shank,

Nothingface Maritime Hall. 8pm, \$25-27.

El Dopa, Bottles and Skulls, Our Lady of

Napalm, Cruevo Covered Wagon Saloon.

9:30pm, \$7.

Fuck, Monopause, Gray W. Davis Bottom of

the Hill. 10pm, \$8-10. CD-release party and

last show for Fuck.

Steve Kimock Band Great American Music

Tang Elbo Room. 10pm, \$6.

Ticket to Ride Mad Dog in the Fog. 10pm.

Voodoo Hut Paradise Lounge. 6pm.

Bay Area

Bitches Brew, Songo Blake's. 9:30pm, \$6.

Dealership, New Bethel, Pepito Stork Club.

10pm, \$5.

Hip-Hop soul night Holy Names College, Re-

gents Theatre, 3500 Mountain, Oak; (510)

654-5832. 9pm.

Mark Hummel Eli's Mile High Club. 8pm.

Mad Hannans Fourth Street Tavern. 9:30pm.

Mover, Billy Midnight and the Chlorine Boys

Ivy Room. 10pm, \$5.

One Time Angels, Slender, Short Wave

Rocket, Three Years Down Port Lite. 9pm, \$5.

Dozzies, 16, Antagon, Red Light Sting,

Powers of Darkness 915 Gilman. 8pm, \$5.

Society Dog, Joe Dirt, Crosstaps, Dork.com,

Fracas Imusicast, 5429 Telegraph, Oak; (510)

601-1024. 9pm.

Jazz/new music

Don Bennett and Jeanne Hoffman Moose's.

8pm. Also Tues/17.

Dave Bernstein Trio Café Claude. 7:30pm.

Frisky Frolics Odeon, 3223 Mission; 242-

2482. 10pm, \$4.

Lab Rats Skip's Tavern. 9pm.

Michael LaMacchia Trio Cobalt Tavern.

7:30pm.

Elaine Lucia Circadia. 8pm, \$3.

Steve Lucky and the Rhumba Bums Biscuits

and Blues. 9pm, \$12.50.

Mike Mainieri Quartet Jazz at Pearl's. 9pm.

Jacqui Naylor Plush Room. 8 and 10:30pm,

\$20.

pickPocket Ensemble Carta. 7:30pm.

Marcus Shelby Jazz Orchestra Butterfly.

11pm. With DJ Label.

Harriet Tubman Bruno's. 9pm, \$20.

Bay Area

Flora and Airtio Yoshi's. 8 and 10pm, \$22.

Through Sun/15.

Art Lande-Mark Miller-Ty Burhoe Dance

Palace, Fifth St at B, Point Reyes Station;

(415) 663-1075. 8pm, \$10-12.

Joe Livoti Jack's Bistro, One Broadway, Jack

Landon Sq, Oak; (510) 444-7171. 9pm.

Rory Snyder Jazz Group Jupiter. 8pm.

Folk/world/country

Chris Anslar Simple Pleasures Cafe. 8pm.

Bluegrass Drive-By Plough and Stars. 7pm.

Broceliande Main Post Chapel, Presidio, Fish-

er Loop, Building 130; (510) 569-0437. 8pm,

\$15.

Djavan, Nyree Palace of Fine Arts, 3301 Lyon;

567-6642. 8pm.

Josh Jones Quartet 850 Cigar Bar. 10pm.

Pena PachaMama Revue Pena PachaMama,

1630 Powell; 646-0018. 8pm, \$45.

Waikiki Steel Works Atlas Cafe. 4pm.

Bay Area

Dix Bruce and Jim Nunally, Eddie and Martha

Adcock Freight and Salvage. 8pm, \$15.50-

16.50.

Edessa, UCLA Balkan Band, Vassil and Maria

Bebelevok Ashkenaz. 8:30pm, \$12.

Mystic Roots, Jethro Jeremiah Band 19

Broadway. 9pm, \$10.

Stiff Dead Cat Cato's Ale House. 6pm.

Tamazgha La Pena Cultural Center. 9pm,

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Jethro Jeremiah Band

Sun. 4/15
JUDY HALL JAZZ JAM 9PM
Dori & Dave 4-8:30pm

Mon. 4/16 9pm
Nuts Roll West

Tues. 4/17 9pm
Ring Of Fire Trio
(Johnny cash tribute)

Fri. 4/20 9pm
MOTHER HIPPS
Dana Jensen

Sat. 4/21 9pm
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Saturday 14

From page 72

Eklektic Cat Club. 10pm-3am. Drum 'n' bass with rotating residents.
Electrolush Blind Tiger. 10pm-2am, \$5. House with rotating residents.
Elsewhere Galaxy. 1840 Haight; 861-5265. 8pm-2am, \$5. House music with EO, Dirty Joey, and John Howard.
Escapade Ruby Skye. 7pm-3am, \$25. With resident BB Hayes and guests.
Excess Club 238. 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.
Green Gorilla Lounge Rowlude. 9pm-2am, \$10. House music with Garth, Rasoul, Jen, M3, and others.
Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.
Hektik Cat Club. 10pm-3am. Breaks with rotating residents.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Lifed Soul HiFi. 9pm. Deep house with Dwight Johnson.
Metronome Ballroom. 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
Nova Conceção Hush Hush Lounge. 10pm-2am, \$5. With Vinnie Esparza and Soulsalaam.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Pow! A Cocktail Lounge. 9pm, \$3. House music with Fadrian and Sutate.
Psychofunkodiscodetic 26 Mix. 10pm-2am, \$5. With Laron and guests.
Release Ten 15 Folsom. 10pm-6am. With Mark Lewis.
Remedy Big Heart City. 9pm-4am. House, soul, and R&B with residents.
'Requiem' Kimo's. 9pm, \$5. With a performance by Galaxy Chamber, and DJs Nosferatu, Dante, and Retromesh.
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.
Scuba Decibel. 699 Market; 547-1407. 10pm-4am. House music with Viktor Duplaix, Miguel Migs, and Aquanote.
Sexy Provocative Schroeder's. 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.
Sub 6 Club Six. 10pm-3am, \$10. See "Got Back?" page 51.
Sub Zero Sno-Drift. 10pm-4:30am. House music with resident Sean Ferguson and guest Garth.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.
Vehicle An Sabin. 1176 Sutter; 929-1992. 6:30pm-2am, \$5. With Guthrie, Inhumane, and others.

Bay Area

Gravity Chib Fuseti. 10pm. Funk, R&B, soul, and house.
Organic Ibiza Hotel Resort. 10 Hegenberger, Oakl; (415) 267-7674. 9pm-6am. House party with various DJs.
Rimshot Bench and Bar. 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

Classical

'Chess' New Conservatory Theatre Center. 25 Van Ness; 861-8972. 8pm, \$16-32. Through Sun/29. See Thurs/12.
'Queer' ODC Theater. 3153 17th St; 863-9834. 8pm, \$18. Through Sun/22. See Wed/11.
San Francisco Symphony Davies Symphony Hall. 401 Van Ness; 864-6000. 8pm, \$15-80. See Wed/11.

sunday 15

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.
Blues jam Skip's Tavern. 4pm. With Regi Harvey and Thunder Blue.

Canyon, Western, Wellwisher Bottom of the Hill. 5:30pm, \$7. With all-you-can-eat BBQ at 4pm.
'Cohen's House of Fun' Last Day Saloon. 9pm. With Jason.
Heaven and Hell, Skitzo, Stone Vengeance Kimo's. 6pm, \$5.
Kathy Lemons and Johnny Ace Band Biscuits and Blues. 8:30pm, \$5.
Pinkos Covered Wagon Saloon. 8pm.
Beebe Price Boom Boom Room. 9:15pm, \$3.
Stuck in a Groove Hotel Utah. 8:30pm, \$4.
Subtractions Attic. 3336 24th St; 643-3376. 9:45pm.

Jazz/new music

Dpie Bellas Top of the Mark. 8:30pm, \$8.
Beth Custer Doña Luz 3D Besos, Ollin Make-Out Room. 8:30pm, \$8.
Golden Gate Park Band Golden Gate Park, Music Concourse; 831-2783. 1pm.
Mike Greensill and friends Moose's. 7:30pm.
Shan Kenner Trio Vestviro Cafe. 255 Columbus; 362-3370. 4pm.
Love Motel Rassellas. 6pm.
Larry D'Leno Piano Bar. 1092 Post; 771-2022. 4:30pm.
Mitch Schriff and Alexander Smith Carta. 7pm.
Tom Shaw Carta. 11am.
Eric Shifrin Enrico's. 7pm.
Surrealstate, Noertker's Moxie Musicians Union Hall. 116 Ninth St; 905-4425. 7:30pm, \$8-10.

Bay Area

Big Boys Cato's Ale House. 6pm.
Biggi Venkeloe, Scott Rosenberg Skronklet, Left Coast Improv Group Tiva Space. 3192 Adeline, Berk; (510) 649-8744. 8pm, \$9.99.
Flora and Airo Yoshi's. 2 and 8pm, \$5-22.
Jubilee Jazz Band Moose Lodge. 690 Hegenberger, Oakl; (510) 531-7024. 1:30pm, \$10.
Judy Hall Jazz Jam, Dori and Dave 19 Broadway. 4:30pm.
Jazz jam session Bluesville. 8pm.
Mark Little Plymouth United Church of Christ. 424 Monte Vista, Oakl; (510) 654-5300. 11pm.

Folk/world/country

Danilo El Rio. 4pm, \$8. With omnivore BBQ at 3pm.
Koko de la Isla Pena PachaMama. 1630 Powell; 646-0018. 7:30pm, \$7.50.
Tony McMahon Johnny Foley's. 9pm.
Seisün Plough and Stars. 7pm. With Jack Gilder, Kevin Bernhagen, and Richard Mandel.

Bay Area

Dastan Ensemble, Namah Ensemble Julia Morgan Center for the Arts. 2640 College, Berk; (925) 798-1300. 8pm, \$25.
Brigitte DeMeyer Hear Music. 1809B Fourth St, Berk; (510) 204-9595. 2pm.
Sean Hannan Fourth Street Tavern. 9:30pm.
Open mic Stork Club. 4pm. With Girl George.
K. Sridhar and Debopriyo Sarkar Freight and Salvage. 8pm, \$15.50-16.50.
Venusians Ashkenaz. 7pm, \$8-20. With DJ Dragonfly. Benefit for KPFA.

Dance clubs

Barefoot Boogie Rhythm and Motion. 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.
Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Booty Base Beauty Bar. 9pm-2am. Old- and new-school electro.
Broadway Studios. 9pm. Argentine tango. Dance lesson at 7pm.
Club Havana Jelly's. 4pm, \$7. With Charanson and DJ Luis Medina.
Compression An Sabin. 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum 'n' bass with guest Alley Cat.
Den Galaxy. 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and fredness.
Devotion Endup. 8pm-2am, \$10. House music with resident Ruhen Mancias and guest Jay-1.
Dub Mission Elbo Room. 9pm-2am, \$10-12. Dub and roots reggae with Mad Professor and the Ariwa Sound System.
Entropy Charlie's Club. 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.

Continued on page 76

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FRI 4/27 BITCHES BREW
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music
calendar

Sunday 15

From page 75

synth pop with Feist and Hasenphucker.
Fame Galaxy, 1840 Haight; 387-2996. 2-10pm. 2 step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.
Fiction Tongue and Groove. 9pm, \$3. Pop, rock, and indie with That Girl J and T-Love and a performance by the Damsels.
Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
San Fiasco Tongue and Groove. 9pm, \$10. Reggae, dancehall, and hip-hop with Jahzyer and Papa Joe.
Spundae Ten 15 Folsom. 9pm-6am, \$5. With rotating DJs and guest Barry Weaver.
Sunday School Sno-Drift. 9pm-2am, \$10. House and downtempo with residents and guest Rick Preston.
Sushi 26 Mx. 5-11pm, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.

Bay Area

Dollar Bill Sundays Brew's, 341 13th St, Oakland; (510) 465-2739. 9pm.
La Peña Flamenca La Peña Cultural Center. 3:30pm.
Summer Planet Club Fusetti. 10pm. World heat and house music.

Classical

'Chess' New Conservatory Theatre Center, 25 Van Ness; 861-8972. 2pm, \$16-32. Through Sun/29. See Thurs/12.
Michael Moreskine St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The organist gives a recital with baritone Stephen Walsh.

Bay Area

San Francisco Symphony musicians St. John's Presbyterian Church, 2727 College, Berkeley; (415) 584-5946. 3:15pm, \$7-16. The musicians perform Brahms's F-Major Sonata, among other works, with various guest performers.

monday 16

Rock/blues/hip-hop

Bonfire Madigan Attic, 3336 24th St; 643-3376. 9pm, \$5.
'Brokedown Opry' Kimo's. 7:30pm, \$5.
Cobb, Sandoval, and Stead Boom Boom Room. 9:15pm, \$3.
Garth Steel Klippert and the Rolling Blackouts Make-Out Room. 8:30pm, \$6.
'Monday Night Hoot' Cafe du Nord. 9:30pm, \$5. With Eric Shea and Molly Tuttle.
Open mic Hotel Utah. 7:30pm. With Dayla Soul.
Open mic Skip's Tavern. 7pm. With Regi Harvey.
Rapture, Go Go Go Airheart, Chandeliers, Intima Bottom of the Hill. 9pm, \$7.
Kevin Russell Biscuits and Blues. 8:30pm, \$5.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.
Green Eggs and Schramm Fourth Street Tavern. 9:30pm.
Country Pete McGill and friends A and C Club, 1950 San Pablo, Oakland; (510) 893-4100. 9pm.
Nuts Roll West 19 Broadway. 9pm.

Jazz/new music

Opie Bellas Enrico's. 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Ruth Davies and Kevin Gibbs Moose's. 8pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Monk's Music Simple Pleasures Cafe. 8pm.

Continued on page 78

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Wed 4/11
8:30 PM **Greg Loiacono**
(Motherhips)
Brad Brooks & Paul Hoagland
Dana Jensen

Thur 4/12
8 PM **Best of the Divas with Einstone**
Laura Chandler, Roberta Donnay and Heather Combs

Fri 4/13
9 PM **King Harvest**
Ten Pound Brown

Sat 4/14
9 PM **Buddahkowski**
Lost Highway
(Frm. Big Blue Hearts)
Face on Straight

Sun 4/15
8:30 PM **Stuck in a Groove**
Shady Lady

Mon 4/16
Open Mike w/ Dayla Soul... 7:30 sign ups FREE

Tues 4/17
8:30 PM **Divabands w/ Small Wonder, Paradigm, Kenni**

Upcoming:
4/18 "CRITICAL GRASS" w/ DAVID THOM BAND, ALL WRECKED UP, DARK NOLLOW
4/19 H.E.A.R. PNF BENEFIT w/ COUNTERPOINT, FLEETING TRANCE, BRASS MONKEY BRASS BAND
4/20 CNE MYSTERY SET, PATIO SEX
4/21 NIGHOIVERS, FOJIMOTO, VANESSA LOWE
4/22 EARTH DAY BENEFIT w/ JOE COLGAN FREAKTET, BLUE TULIP, ALLISON LENGAUER
4/23 OPEN MIKE w/ DAYLA SOUL
4/24 OIVABANDS w/ NATASNA & EXIT WEST, EILEEN HAZEL, JANE JUSTICE

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Utah Notes

If you were here for the last one, then you know that this very special solo show with **Greg Loiacono** of the beloved **Motherhips** is not to be missed! It happens this week on Wed. Opening is **Brad Brookes & Paul Hoagland**, and **Dana Jensen**.

The Hotel Utah is proud to be the new home for the **Divabands** Series. **Roberta Donnay** and **Co.** will feature great lineups every Tuesday and this week we have a special "Best of the Divas" on Thursday with **Einstone, Laura Chandler, Ms. Donnay & Heather Combs**. This Sat. brings us the return of SF's own **Big Blue Hearts** playing under their new name...**Lost Highway**. It's their first show in quite some time so come cheer the boys back!

Buddhakowski and Face on Straight round out the bill.

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Sat 4/14 10pm **DEALERSHIP**
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Sun 4/15 FREE **OPEN MIC**
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Mon 4/16 9PM **MR. LADY**
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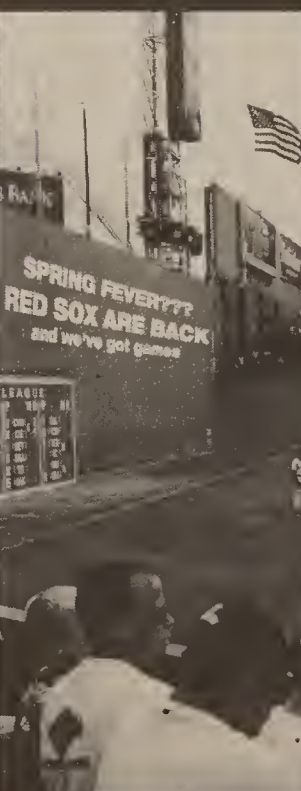
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music

calendar

rock, jazz, folk/world,
dance clubs & classical

Monday 16

From page 76

Bay Area

Jazz improv jam session *Black Dot Cafe*,
2330 International, Oakl; (510) 533-6629.
9pm, \$3.
Milagro's Journey, Dave Eshelman's Jazz
Garden Big Band Yoshi's. 8 and 10pm, \$12.

Folk/world/country

Acoustic open mic *Blue Lamp*. 9:30pm.
Guitarras y Congas *Top of the Mark*.
8:30pm, \$8.

Bay Area

Veenai R. Jayanthi Mills College, 5000
MacArthur, Oakl; (510) 430-2331. 7:30pm.

Dance clubs

Chiclett *Paradise Lounge*. 8:30pm, \$4. Mod
dance party.
Club Dread *Justice League*. 9pm, \$10. Reggae
and dancehall.
Frizar *The Top*. 10pm. With Jeremiah, Bare-
foot, and Cerulean.
Grateful Dead Jams *Nickie's BBQ*. 9pm-2am.
Dark Star Dan plays rare Grateful Dead
tracks.
Lo-Key Lounge *An Sibin*, 1176 Sutter; 929-
1992. 9pm-2am, \$3. Downtempo with
Delon, Yamu, and Add One.
Open turntables *Movida Lounge*. 8pm.
Reggae Mondays *Tunnel Top*. 601 Bush; 982-
2307. 9pm-2am. With Qwistar.
Rockin' Java 1821 Haight; 831-8842. 7pm.
Hip-hop and open mic.
Starlight Room 10pm-2am. DJ Sammi spins
dance music from the '70s to '90s.
Star Lounge *Up and Down Club*. 10pm-2am,
\$5. DJ Henry and guests spin soul, dance-
hall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient
sounds with DF Tram and guests.
Tranquilo *Amnesia*. 10pm-2am. Drum 'n'
bass, downtempo, and abstract hip-hop with
Kamahele, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk,
and soul.

Classical

Earplay *Yerba Buena Center for the Arts*, 701
Mission; 978-2787. 8pm, \$15-18. The con-
temporary music ensemble performs local
composer Andrew Imbrie's *Earplay Fantasy*,
among other works. A preconcert talk is
held at 7:15pm.

tuesday 17

Rock/blues/hip-hop

Dori Bangs *Kimo's*. 8:30pm, \$5.
'Divabands' *Hotel Utah*. 8:30pm, \$5. With
Small Wonder, Paradigm, and Kenni.
Andrew Freeman Band *Blue Lamp*. 9:30pm.
Alvin Youngblood Hart Band *Biscuits and
Blues*. 9pm, \$12.50.
Kooken and Hoomen, Cas McGee, Danilo
Lopez *Cafe du Nord*. 9:30pm, \$5.
Low, Danielson Famile *Great American Music
Hall*. 9pm, \$12. Through Wed/18. See 8 Days
a Week, page S8.
Oscar Myers' *Bluesbeat Boom Boom Room*.
9:15pm, \$1.
'New Roots to Hip-Hop' *Last Day Saloon*.
9pm, \$5. Hosted by Felonious and featuring
Lunar Heights.
Open mic *El Rio*. 7:30pm.
Bob Schneider *Cellar at Johnny Foley's*, 243
O'Farrell; 954-0777. 8pm, \$10.
Shipping News, Pleasure Forever,
Sappington *Bottom of the Hill*. 9pm, \$7.
Spaceboy, Herbert, Argonaut *Covered Wagon
Saloon*. 9pm.
Stuck in a Groove, Rocket 350, Colonel
Knowledge, Amy Porter Band *Paradise
Lounge*. 8:30pm, \$6. With open mic with
Babs and Benjamin the Dog and guest Leroy
in the upstairs lounge.
Ralph Woodson Trio, Local Drinkers *Tongue
and Groove*. 9pm.

Bay Area

Faraway Brothers *Fourth Street Tavern*.
9:30pm.
Goodbye Flowers *Jupiter*. 8pm.
Grey Scale Portrait, Collapso, Killing of Birds
with Rocks *Stork Club*. 9pm, \$5.
Ring of Fire Trio 19 Broadway. 9pm.
Charles Wheal Band *Ivy Room*. 10pm, \$5.

Wild Type Hybrid, Billy Midnight *Blake's*.
9:30pm, \$3.

Jazz/new music

Ezra Gale Trio *Amnesia*. 9pm.
Gerry Grosz Trio *Beach Chalet*. 6:30pm.
Hot Club of San Francisco *Enrico's*. 7pm.
Vince Lateano Trio *Jazz at Pearl's*. 9pm.
Paul Mindrup *Simple Pleasures Cafe*. 8pm.
Larry Ochs sax and drumming core *Briano's*.
9 and 11pm, \$7.
Fred Ross Project *Starlight Room*. 8pm.
Ricardo Scales *Top of the Mark*. 3pm.
Lavay Smith and Her Red Hot Skillet Lickers
Top of the Mark. 8:30pm, \$8.
Swing Session *Broadway Studios*. 9pm. With
DJ Spencer.

Bay Area

pickPocket Ensemble *Albatross Pub*, 1822
San Pablo, Berk; (510) 843-2473. 9pm.
Diane Schuur Yoshi's. 8 and 10pm, \$18.
Through Sun/22.

Folk/world/country

Selsuin *Plough and Stars*. With John Sherry
and Kyle Thayer.
Vivendo de Pão *Elbo Room*. 9pm, \$6.

Bay Area

Brigitte DeMeyer *Freight and Salvage*. 8pm,
\$14.50-15.50.
Zydeco Flames *Ashkenaz*. 9pm, \$8.

Dance clubs

Asia Africa Arabia *Nickie's BBQ*. 9pm-2am.
DJ Cheb 1 *Sabbah* spins a blend of interna-
tional music.
Birth, School, Acid House, Death *Galaxy*,
1840 Haight; 387-2996. 9pm-2am, \$5. With
residents Simon DK and Mad Marj.
Cocktail hour *Club Deluxe*. 6-9pm. Lounge
music with Powerlunger and Brian Cox.
Development *AsiaSF*. 10pm. Reference, Ray-
gun, and Mykul Crane spin breakbeat and
house.
Down There 26 Mix. 9pm-2am. Hip-hop and
downtempo with residents Monkey and Stef
and guests Au'damn and Ross Hogg.
Familia Royale, 1326 Grant; 332-5800, ext 211
9:30pm-2am. Hip-hop, jazz breaks, funk,
Latin, and dancehall.
Fan Club *Dylan's Pub*, 2301 Folsom; 641-1416
9pm-2am. Indie pop with various residents.
F#@! *Tuesdays Backflip*. 10pm-2am. '80s
music, soul, breakbeat, and hip-hop.
Hush Hush Lounge 10pm-2am. '60s soul and
rock and new wave with Rock Ass and Don't
Care.
Impulse *An Sibin*, 1176 Sutter; 929-1992.
10pm-2am. Techno with J-Bot, Forest Green,
and Guthrie.
Karamba *Glas Kat*. 9:30pm-2am.
Mayonnaise *Skydark*, 3089 16th St; 621-9294
10pm-2am. House music.
Node Pow! *A Cocktail Lounge*. 9pm-2am. Indie
rock and electronica with Thorsten Side
board and guests.
Phuturo *The Top*. 7-10pm. Jungle music with
Eva, Femmes Fatales, and White Rabbit
10pm. Phunkateck crew.
Scope *Light*, 839 Geary; 430-2161, ext 2080.
6pm-2am, \$3. Trance and breaks with KJ and
Anon.
Soul Samba *Daiva*, 3121 16th St; 252-7740.
10pm-2am. Latin beats with F1 Super Chente,
Hat 'Trick Jonny, and Asti Spumanti.
Wax *Sacrifice*. 10pm-2am, \$5. Soul music with
DJs Wisdom, Pause, and Sake One.

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with
Phiness.
Mad Hatter *Bench and Bar*, 120 11th St; (510)
496-6000, ext 120. 9pm-2am, \$3-5. Under-
ground dance music.
Ruby Room 10pm-2am. Punk rock with
Kenny Kaos.

Classical

Farallon Recorder Quartet *Bank of America
Center*, A.P. Giannini Auditorium, 555 Califor-
nia; 777-3211. 12:30pm, \$5. The quartet per-
forms works by Vivaldi, Ludwig Senfl, Gior-
gio Mainiero, and Bach.
Seth Montfort *Presidio Chapel*, Presidio, 130
Fisher Loop; 362-6080. 8pm, \$10. The pianist
performs waltzes by Chopin and composi-
tions by Gershwin.

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Simplicity	12
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Drunk Horse
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Mono Pause
Gray W Davis

Sun 4/15 5:30 \$7 all-you-can-eat BBQ at 4 Canyon
Western
Wellwisher

Mon 4/16 9:00 \$7 Rapture
gogogoairheart
Chandeliers
The Intima

Tue 4/17 9:00 \$7 Shipping News
Pleasure Forever
(aka Slaves)
Sappington

Wed 4/18 9:30 \$10 David Thomas &
Two Pale Boys
(from Pere Ubu)
Mark Growden
Snowmen

UPCOMING

Thu 4/19 Julianna Theory
Squad 5-0
Eleventeen
DJ Aaron Axelson

Fri 4/20 (with Eric McFadden and members of Parliament Funk-a-delic) Billy James
Shiner

Sat 4/21 Richard Buckner
Crooked Jades

Sun 4/22 no BBQ Arab Strap
Her Space Holiday

Mon 4/23 Arab Strap
tba

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featuring
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Wed 4/25 The Plus Ones
Atom & His Package
Har Mar Superstar

Thu 4/26 Ziggens

Fri 4/27 Red Meat

Sat 4/28 Spot 1019

Sun 4/29 Rum Diary

Mon 4/30 Iav Falco
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& the Blackhearts

5/9 Bangs

5/10 5/11 Folk Implosion

5/12 Peaches

5/13 The Weakerthans

5/18 Bevis Frond

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Saturday 4/14 ▶9pm
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SUNDAY APRIL 29TH - 3PM

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events

calendar around town, authors, attractions & benefits

From page 78

events

Events listings are compiled by Most Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 11

Around town

'Curating an Art Exhibition' Visual Aid offices, 731 Market, Suite 600; 777-8242. 6:30pm, \$5. Janet Bishop, SFMOMA curator of painting and sculpture, lectures.
Ignacio Gómez Cartoon Art Museum, 814 Mission; 227-8666. 6pm, \$5. The Colombian journalist discusses the presence of the U.S. military in his country.
Sheila Hicks SFAL, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The fiber artist gives a lecture on her work.

How to collect a small claims court judgment New College of California, School of Law, Rm 212, 50 Fell; 551-4000. 5:30pm, free. A collection attorney overseas this seminar sponsored by the Small Claims Advisory Clinic.

'How to Sell and Value Your Business' 1426 Fillmore, Ste 201; 567-8002, ext 11. 7pm, free. The California Businesses for Sale Foundation leads this workshop.

'Korea: Asia's New Miracle in the 21st Century' USF, Lone Mountain campus, Rm 100, 2800 Turk; 422-6357. 5:45pm, free. Scholar Patrick Lloyd Hatcher gives a lecture on the topic.

'Overseas Production and Labor' World Affairs Council, 312 Sutter, Ste 200; 293-4600. 6:30pm, \$6-9. Sridevi Kalavakolanu discusses issues of corporate responsibility.

Bay Area

Landless Workers' Movement meeting La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7:30pm, \$5-10. Maria Gorete and Luis Pasquetti of the MST of Brazil are the featured speakers at this event.

Benefits

Eduardo Roca SonArts, 934 Brannan; (510) 655-3576. 6:30pm, free. (Exhibit through Sat/28; gallery hours: Tues-Sat, noon-4 p.m.) The "colografia" artist displays works as part of the "Cuban Styles 2001" exhibition. Proceeds benefit the San Francisco-based organization Breast Cancer Action.
San Francisco Ballet School Palace of Fine Arts Theatre, 3301 Lyon; 865-2000. 8pm, \$20-500. Through Thurs/12. Faculty and students present a showcase to benefit the school's scholarship fund.

Authors

Ron Hansen A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author reads from his book of essays on faith and fiction, *A Stay Against Confusion*.
Last Gasp press party Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The local publisher celebrates the release of *The World of Jack Chick*.

Victoria Redel and Terese Svobda Booksmith, 1644 Haight; 863-8688. 7pm, free. Redel, author of *Loverboy*, and Svobda, author of *Trailer Girl and Other Stories*, read from their works.

Bay Area

Bill Roe Easy Going Travel Shop and Bookstore, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free. The author gives a slide presentation on *All the Way to Lincoln Way: A Coast to Coast Bicycle Odyssey*.

thursday 12

Around town

Dog aggression prevention class San Francisco SPCA, Justin Herman Plaza, Four Em-

barcadero; 554-3075. 12:30pm, free. Dog trainer Jean Donaldson leads this class for pets and their owners.

'Planning for the Unexpected: How to Determine Your Insurance' Commonwealth Club, 595 Market; (510) 832-5255. 9am, \$10-25. Financial consultant Peter Tabet leads a roundtable discussion on this topic.

'Three Cities of the Silk Road: Khiva, Bukhara, and Samarkand Mechanics' Institute Library, 57 Post; 393-0100. 6pm, \$5. Frank Rettenberg leads a presentation on the topic, and singer Irini Mikhailova and instrumentalist Jeffrey Stott give a short performance.

Thom Wayne CCAC, 1111 Eighth St; 703-9500. 7pm, free. The architect gives a lecture.

'Women Workers: Sparkplugs of Labor' New Valencia Hall, 1908 Mission; 864-1278. 6:15pm, free, \$6.50 for dinner. Radical Women holds this discussion in honor of Office Workers' Day.

Benefits

'Salut! A Toast to Fine Wine and Cuisine' Regency Building, Grand Ballroom, 1290 Sutter; (800) 464-6240. 6:30pm, \$75-85. Several of the area's top restaurants and wineries offer fine food and wine at this benefit for the Arthritis Foundation, which helps young people fight the disease.
San Francisco Ballet School Palace of Fine Arts Theatre, 3301 Lyon; 865-2000. 8pm, \$20-500. See Wed/11.

Authors

Jean Shinoda Bolen A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The Jungian analyst discusses Goddesses in Older Women: Archetypes in Women over 50.

Gurcharan Das World Affairs Council, 312 Sutter, Ste 200; 293-4600. 6pm, \$3-10. The author discusses *India Unbound*.

Sally Denton Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. The investigative reporter discusses *Money and the Power*.

Marc Gafni Borders Books and Music, 400 Post; 399-1633. 7pm, free. The author discusses *Soul Prints*.

Dan Millman Unitarian Universalist Church, 1187 Franklin; 575-6100. 7pm, \$20-25. The author of *The Way of the Peaceful Warrior* discusses his work.

Antonia Young Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The author discusses *Women Who Become Men*.

Bay Area

Arlie and Adam Hochschild UC Berkeley, Morrison Library, 101 Doc Library, Berk; (510) 642-5570. Noon, free. The two writers discuss their works.

Andrew Newberg, M.D. Black Oak Books, 1491 Shattuck, Berk; (415) 575-6175. 7pm, free. The author signs copies of *Why God Won't Go Away*.

Stanley Williams Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author gives a slide presentation on *Surviving Galeras*.

friday 13

Benefits

'Scout's Honor' Herbst Theatre, 401 Van Ness; 392-4400. 6pm, call for price. Tom Shepherd's award-winning documentary is screened to raise funds for the Scout's Honor Documentary Outreach and Education Campaign.

Authors

Slavoj Zizek Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The author discusses *Did Somebody Say Totalitarianism?*: Five Interventions in the (Mis)Use of a Notion.

saturday 14

Around town

Asian Pacific Islander issues conference UC Berkeley, Wheeler Auditorium, Berk; (510) 643-5497. 9am, free. This year's edition of

the 11th annual conference focuses on "Embracing Diversity: Raised Voices, Broken Barriers." The keynote speaker is Yuri Kochiyama.

'From Athens to Berkeley: Transposing The Oresteia' UC Berkeley, Dwinelle Hall, Rm 145, Berk; (510) 647-2949. 11am, free. This daylong series of panel discussions on the Greek play precedes an evening performance by the Berkeley Repertory Theatre.

Safety and preparedness fair Civic Center Park, MLK Jr. Way at Allston, Berk; (510) 644-8736. 11am, free. A climbing wall, blood-pressure checkups, and other educational exhibits are the focus of this event.

Benefits

Eggster hunt and learning festival UC Berkeley, Strawberry Creek lawn, Berk; (510) 643-2033. 10:30am, free. This annual Easter party for young children benefits several local nonprofit organizations.

Authors

Lawrence Mervit Cartoon Art Museum, 814 Mission; (415) 227-8666. 2pm, free. The author signs copies of *Sparks: An Urban Fairytale*.

sunday 15

Around town

Easter parade Meet at Union at Fillmore; 885-1335. 10am, free. The 10th annual parade and celebration features activities and delights for all ages.

'Indulgence in the Park' Dolores Park, Dolores at 18th St; 552-0220. Noon-4 p.m., free (donations accepted). See 8 Days a Week, page 58.

'Soul Food Cafe' Herbst Theatre, 401 Van Ness; 474-0440. Sun, 10:30am. Free. An Easter celebration features a service by Reverend Maureen Bass and performances by blues singer Brenda Boykin and the Michael Grossman Band.

Bay Area

Old fashioned Easter celebration Drumsur House and Gardens Historic Estate, 2960 Peraltia Oaks, Oak; (510) 615-5555. Noon, \$4-5. The Easter party features egg hunts and decorating, games and entertainment, courtesy of the Easter Bunny.

Benefits

Freedom Song Network La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7:30pm, \$8-20. The collective gives a concert to raise funds for an upcoming trip to Havana, Cuba.

monday 16

Authors

Laura Glen Louis A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author reads from *Talking in the Dark*.

Bay Area

Isadora Alman Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The Bay Guardian columnist discusses *Doing It: Real People Having Really Good Sex*.

tuesday 17

Around town

Natalie Bookchin New Langton Arts, 1246 Folsom; 626-5416. 8pm, \$3-5. See 8 Days a Week, page 58.

'Other Victims of the Holocaust: Lesbians and Gay Men, Sinti and Roma, Disabled, Dissidents, and Others' Herbst International Exhibition Hall, Lincoln at Montgomery; 928-2992. 7:30pm, free. A panel discussion is held on this topic in conjunction with the *Silent Voices Speak: The Holocaust and Social Injustice Today* exhibit.

'Our Built World: Global Architecture Now' World Affairs Council, 312 Sutter, Ste 200; 293-4600. 11:30am, \$3-10. Architect John I. Kirken lectures on the topic.

Continued on page 82

BEST OF BROADWAY

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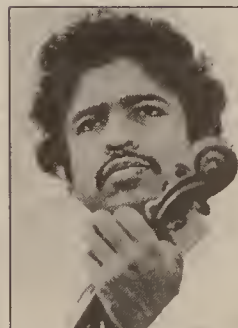
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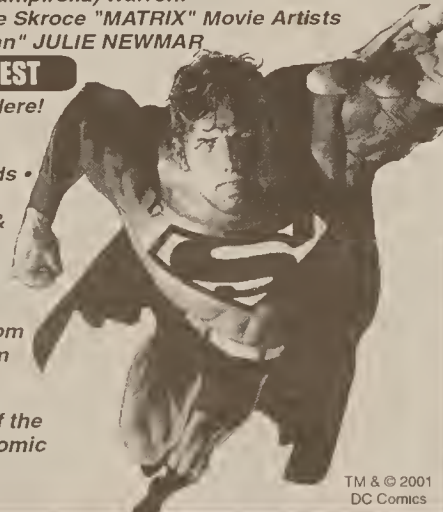
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art calendar museums & galleries

Events

From page 80

Bay Area

James O. Freedman UC Berkeley, Alumni House, Toll Room, Berk; (510) 643-7413. 4:10pm, free. The president emeritus of Dartmouth College gives a lecture, "Democracy and Liberal Education."
Packing demonstration Easy Going Travel Shop and Bookstore, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free. Julie Lavezzo demonstrates how to pack for three weeks in two climates with one carry-on bag.

Benefits

Juvenal Acosta and Barry Gifford Intersec-tion for the Arts, 446 Valencia; 626-2787. 8pm, \$5. The authors read from their respective works in this fundraiser for San Francisco's venerable alternative arts space.

Authors

Janis Cooke Newman A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author discusses her memoir *The Russian Word for Snow: An Adoption Story*.
Sten Odenwald California Academy of Sciences, Golden Gate Park, 55 Concourse; 750-7145. 7:30pm, free. The author discusses *The 23rd Cycle: Learning to Live with a Stormy Star*.
Gail Tsukiyama USF, Lone Mountain campus, 2800 Turk; 422-6357. 7:30pm, free. The author reads from and signs copies of her work.

Bay Area

Ken McLeod Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 2pm, free. The author talks about *Wake Up to Your Life: Discovering the Buddhist Path of Attention*.
Michael Parenti Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses *To Kill a Nation: The Attack on Yugoslavia*.
David Whyte Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The corporate consultant discusses *Crossing the Unknown Sea: Work as a Pilgrimage of Identity*.

attractions/kid stuff

Asian Art Museum Golden Gate Park; 379-8800. Wed-Sun, 9:30am-5pm. \$4-7. The museum is one of the largest of its kind solely devoted to Asian art and culture. A story-telling session for children takes place every Sunday at 1pm.

California Academy of Sciences Golden Gate Park, 55 Concourse; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific." Sat: Storyteller Laura Simms reads from "The Gift of Dreams: Tales from the Black Sea," call for time; a Northern Pacific rattlesnake is on display in "Rattlesnakes Alive," 12:30 and 2:30pm.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Wed: Second Wednesdays continues with "Action-Reaction," 7pm. Sat: Rob Keller practices gives a mummification demonstration" noon. See 8 Days a Week, page 58.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. The museum has exhibits and activities for kids. Exhibits include "Trash Bash," which teaches how to conserve natural resources via illustrations and graphics. Sat: Gen Taiko perform traditional Japanese taiko drumming, 1pm. \$4-6.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: The Living History Players replicate life in 1901, 10am-4pm. A kids

chantey is held, 2-2:45pm. Sun: A ranger leads a walk through Hyde Street Pier and Aquatic Park, 12-12:45pm.

SFMOMA family studio San Francisco Museum of Modern Art, Koret Educational Center, 151 Third; 947-1292. Sun, noon-3pm. Free with museum admission. This monthly art studio encourages families to participate in drawing, painting, collage, and other artistic endeavors together.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attraction, a meerkat and prairie-dog exhibit. Sat: Reptile Festival, 10am-5pm. See 8 Days a Week, page 58.
Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Millennium Monument" and "Shutterbugz." Sat: The "Spring Dance" program continues with the San Francisco Ballet, 11am, and Maxine Moerman and company, 2pm.

Bay Area

'Baba Yaga and Vasilisa the Brave' Oakland Public Library, Asian branch, 388 Ninth, Oakl; (510) 238-3400. Wed, 10:30am. (Also Piedmont branch, 160 41st St, Oakl; (510) 597-5011. Sat, 10:30am; MLK Jr. branch, 6833 International, Oakl; (510) 615-5728. Mon, 11am; Montclair branch, 1687 Mountain, Oakl; (510) 482-7810. 10:30am.) Free. Word for Word performs a Russian folktale about a brave girl and her doll who team up to fight a witch.

Magic Brown Berkeley Public Library, West branch, 1125 University, Berk; (510) 649-3943. Wed, 11am. (Also Claremont branch, 2940 Benvenue, Berk; (510) 649-3943. Wed, 3:30pm.) Free. The magician and storyteller gives a performance of tricks and tales.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Sat-Sun: "Astronaut Training Camp" continues with "Space Station Training" (Sat, 12:30-2pm and 2:30-4pm) and "Planetary Training" (Sun, 12:30-2pm and 2:30-4pm).

Children's Fairyland USA 699 Bellevue, Oakl; (510) 452-2259. Fri-Sun, 10am-4pm. \$5. This 3-D storybook theme park features rides and entertainment for kids. Sat-Sun: Partake in various Easter activities during "Peter Rabbit Weekend," 10am-4pm.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including "T. Rex on Trial." "Vision" ends on Sun/15. Mon: A lecture on archaeological digs, "Dino Safari," is held, 1pm.

I.M. Smart Oakland Library, Montclair branch, 1687 Montclair; (510) 482-7810. Thurs, 7pm. Free. The professor molds math and science into an entertaining performance.

'Tales of South Africa Ubuntu' Mills College, Greek Theater, 5000 MacArthur, Oakl; (415) 668-5590. Fri, 10:30am and 8pm, Sat, 2 and 8pm. \$1-5, free for children, students, and seniors. These tales, authored by Dumisa Mpupha, are performed through stories, music, and dance.

every week

Chinese music lessons Chinese Culture Center, 750 Kearny; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads ongoing lessons in traditional Chinese music for beginners.

Figure drawing session Spec's Twelve Adler Museum, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

FOOT! Meet at Fairmont Hotel, 950 Mason; 637-5453. Daily, 1pm. \$20, reservations required. Experience the fun side of historical San Francisco during this comedian-led walking tour.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center, 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

Hawaiian chorus singing Bethany United Methodist Church, 1268 Sanchez; 701-7011. Mon, 7:30pm. \$15 for monthly membership. The Na Leo Nahenahe is looking for new members to join its Hawaiian chorus; previous experience and the ability to speak Hawaiian are not required.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking. **Lyric 123-127 Collingwood, 1-800-246-PRIDE.** Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-1pm, 2-5pm. Free, reservations required. Composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita park mural walk Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sun, 11am. \$2-8. Tour more than 50 murals in the Mission during this six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Enreka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Shakespeare-E-Oke' Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and imported items. **Tsunami water polo Hamilton Pool, Post at Steiner; 875-7075.** 11am, call for price. Join this gay and lesbian friendly water polo team for a day of practice and fun.

Bay Area

Parenting classes Bananas, 5232 Claremont, Oakl; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a new topic led by a facilitator and group support.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

Young queer women's group Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 8-9:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Stieglitz and His Circle." 100 original Camera Work photographs by pioneering photographers. Through April 29.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7.

ASIAN ART MUSEUM
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Asian Art Museum

art after hours

The Way

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of the Asian.

Thursday, April 19, 2001
6:00-10:00 PM

Asian Art Museum
Chong-Moon Lee Center
for Asian Art and Culture
Golden Gate Park

- ◆ Explore Taoist astrology
- ◆ Indulge in the healing arts of acupuncture and ear acupuncture
- ◆ Sample herbal remedies
- ◆ Try tai chi
- ◆ Meet the Taoist immortals
- ◆ Groove to DJs spinning international beats
- ◆ Eat, drink, and mingle
- ◆ Check out the exhibition *Taoism and the Arts of China*

\$10 members
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\$5 seniors, \$4 youths. "Taoism and the Arts of China." 150 works of art including scroll paintings, sculpture, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800 Through May 13. "Gods, Demon Slayers, and Princes: Scenes from the Lives of Krishna and Balarama." Paintings on the topic of the Hindu god Vishnu. Through Oct 7.

California Historical Society 678 Mission: 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Splendide Californie: French Artists' Impressions of the Golden State." More than 80 works of art from public and private collections. Through June 10.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through April 30. "Prints in Bloom." Twenty-five prints by artists celebrating flowers. Through April 30. "After the War: European Artists' Books 1945-1955." Books by artists during postwar Europe. April 14-Sept 2.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Comic Book Superheroes: Muscles, Tights and Good Intentions." Original art by cartoonists featuring popular superheroes along with lesser known ones. Through Sun/22.

De Young Art Center 2501 Irving; 750-7640. Tues-Sat, 10am-4:45pm. Free. "Sirron Norris." Recent paintings. Ongoing.

Jewish Museum 121 Stenart; 543-8880. Sun-Thurs, noon-5pm. \$3-4, free for 12 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Through June 28.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glass-blowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glass-making, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Through April 29. (Westbrook)

Museum of Craft and Folk Art Fort Mason Center, Bldg A; 775-0991. Tues-Fri, and Sun, 11am-5pm; Sat 10am-5pm. \$1-3. (free Sat, 10am-noon; first Weds, 11am-7pm). "The West in Wood." Wood and mixed media figurative sculpture by Larry Williamson. Through May 27.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Through May 21. "Custom Built." A twenty-year survey of work by Allan Wexler. Through June 24. "010101: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. Through July 8. Works on "010101" Web site viewable through 2001 at www.sfmoma.org. "Points of Departure." 60 works from SFMOMA's permanent collection. Through Sept 16. "Paul Klee: Wit and Wordplay." 15 works focusing on Klee's sense of humor. Ongoing.

San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free. "Perpetual Motives: John Adams, Composer." A multimedia exhibit dedicated to the work of the American new music composer, including posters, programs, reviews, photos, and other memorabilia. Through Tues/17.

Treganza Anthropology Museum San Francisco State University, Science Building, third floor, 1600 Holloway; 338-1642. Mon-Fri, 10am-4pm. "A Glimpse of Cuba." Photographs by Dr. Marilyn Wong and Dr. James Hirabayashi, prints by Liang Dominguez Fong, images by Esterio Segura, photos and video by Tonel, and video documentary by Rigoberto Lopez. Through June 1.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

Bay Area

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through Sun/22. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29.

UC Berkeley Art Museum 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under, UC Berkeley students/faculty, and members. "Ernesto Neto/Matrix 190: A Maximum Minimum Time Space Between Us and the Parsimonious Universe." A sculptural installation by Brazilian artist Ernesto Neto. Through Sun/15. "A Passion for Art: The Disaronno Originale Photography Collection." Photographs by various artists. Through Wed/18. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through April 29. "Ed Osborn/Matrix 193: Vanishing Point." Ed Osborn's current exhibit stretches the definition of art, since his work isn't even a physical object but rather a collection of sounds emanating from the museum structure itself. Osborn has affixed a small speaker driver to the base of the building's ground-floor windows. These drivers vibrate the glass panes, effectively turning them into a speaker system that amplifies sounds throughout the museum and the nearby sculpture garden. The low, shifting drone of Osborn's musical composition is inescapable, but he chooses low-frequency pitches so that our ears will be unable to locate the precise point of origin. Through May 13. (Westbrook)

galleries

Opening

Aurobora Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. Recent monotypes by Brad Durham. April 16-May 26.

Becker-Colonna Egyptian Gallery 1600 Holloway, San Francisco State University, Humanities Building, Rm 510; 338-1500. Mon-Fri, 11am-4pm. "Sunrise - Sunset: Life and Death in Ancient Egypt," jewelry, games, model boats, palettes, and scarabs from Ancient Egypt. April 17-May 11.

Build 483 Guerrero; 863-3041. By appt only. "Bad Luck," a group show (reception Fri/13, 6-10pm). Fri/13-Fri/20.

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "Spaceships, Birds, and Boomboxes," group exhibition (reception Fri/20, 7-9pm). April 16-May 19.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Corpus Optics," photographs and mixed-media works by Bill Daniel, Victoria Mara Heilweil, and Isaac Immanuel. Through Aug 31. "Free Art: Neighborhood

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APRIL 4 - 22

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Design: Wen Olverson photography: RJ Muna

Continued on page 84

Galleries

From page 83

Enhancement in the Spaces Between Places," works by five Bay Area artists (reception Thurs/12, 6-9pm). April 12-May 2.

871 Fine Arts 49 Geary; 543-5155. Tues-Sat, 10:30am-5:30pm. Drawings by Max Cole. April 20-May 31.

Lair of the Minotaur Gallery 3316 26th St; (510) 848-1747. Fri/13-Sun/15, 11am-5pm and by appt; Mon/16-Fri/20, by appt only. "dot-gone," installation by Bay Area art group IAmOUS (Thurs/12, 7-10pm). Through Fri/20.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm. "Springtime in New York: Frankenthaler, Sultan and Stella," a group show featuring colored works on paper. Through April 30. "Covering the New Yorker: Cutting-Edge Covers from a Literary Institution," 41 covers of the *New Yorker* magazine. April 12-27.

Octavia's Haze 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. Various works by Shawn Man Roland. Through Sun/8.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Codex," hieroglyphic work by Brandon McLane (reception Thurs/12, 7-10pm). April 12-May 8.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. Photography by Will Mebane, Lisa Lyons, and Jennifer Smith. Through Sat/14. Group show by Joe Johnson, Christopher Woodcock, and Christopher Rochelle (reception Tues/17, noon-1pm). Through Sat/21.

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Cuban Styles 2001," limited edition prints by Choco and six other contemporary artists. Through April 28.

Space 743 743 Harrison; 777-9080. Wed-Sat, noon-5pm; also by appointment. "As She Seems," installation, performance, and video by Jann Nunn (reception Fri/20, 6-8pm; performance by artist 7pm). April 11-May 19.

Squint Gallery 678 Geary; 254-0777 or squint@onebox.com. Call or e-mail for hours. "Company Chode," paintings by Ryan Boyle (reception Fri/13, 7pm). April 13-May 1.

Bay Area

Asia Pacific Cultural Center 388 Ninth St, Ste 290, Oakl; (510) 208-6080. Tues-Fri, 10am-7pm; Sat, 11am-5pm. "Limited Edition: Recent Work by Emerging Asian Pacific American Artists," print and installation pieces by various artists. Through May 24. "The Art of Urban Families: Stranger in My House," art installation by East Bay Institute for Urban Arts. Thurs/12, 7pm.

Gallery Piazza Arts and Culture Sausalito Piazza Building, 819 Bridgeway, Sausalito; (415) 331-6711. Daily, 10am-7pm. "West and Far East/Harmony in Spirit," 11th-anniversary exhibition with Doug Coffin, Chizuru Miyasako, and Koichi Tanikawa (reception Thurs/12, 6-8pm). April 12-June 10.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Standing on the Edge..." paintings by Doreen Coyne (reception Sat/14, 4-6pm). April 13-April 26.

Oliver Art Center California College of Arts and Crafts, 5212 Broadway, Oakl. (510) 653-8118. Mon-Sat, 11am-5pm (Wed, until 9pm). "Pictures for Oakland," photographs by Anthony Hernandez (reception Wed/11, 6-7:30pm). April 12-May 5.

San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "Annual Art10 Show," mixed-media art by teen residents from the Richmond Art Center (reception Sat/14, 1-3pm). April 14-May 20.

Ongoing

Robert Allen Fine Art 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. "California Appellation," new works on paper and canvas by John Maxon. Through Fri/20.

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. "Winding Down," black-and-white photos by Vicki Topaz. Through April 27.

Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt. "The Hybrid Zoo," mixed media by Miranda Lloyd; "Disposable Opulence," mixed media by Rebecca Szeto. Both exhibits through Fri/20.

Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "Jeremiah Maddock: Selected Paintings and Drawings," an exhibit of works in watercolor, gouache, acrylics, pen, and pencil. Through Sun/22.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "20th Century Perspectives," works by various European and American artists whose works define 20th-century modern and contemporary art. Through Sat/21.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Patricia Tobacco Forrester and ceramic work by Robert Brady. Through Sat/21.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 10am-2pm. New work by the Teacher and Artists Organization (reception Thurs/12, 6:30-8:30pm). Through April 27.

Canvas Cafe Gallery 1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. "Homage to the de Young: A Painter's Farewell to the Old Museum," work by Anna Conti. Through Thurs/19.

Joseph Chowning Gallery 1717 17th St; 626-7496. Call for hours. Paintings by Stanton Macdonald-Wright. Through April 26.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Plastic Picnic," works by Kara Maria; "Wedding Day," works by Rosalia Banet. Through Sat/21.

Durka Chang Gallery Hotel Nikko, 222 Mason; 474-4532. Call for hours. "Elegant Confusion," paintings by Kenjilo Nanao. Through April 27.

Flax Art and Design 1699 Market; 441-2649. Mon-Sat, 9:30am-6pm. "Tenth Annual Art with Elders Exhibition," a traveling exhibit featuring 90 paintings by Art by Elders artists and photography by Francis da Silva. Through Sat/14.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. "Frame 37," mixed-media by various artists (reception Thurs/12, 6-9pm). Through April 28.

Gallery 16 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. New paintings and drawings by Shawn O'Dell. Through April 27.

Headlands Center for the Arts 944 Fort Barry, Sausalito; (415) 331-2787. Tues-Fri, 2-6pm; Sun, 1-5pm. Charcoal drawings by Fred Hayes (artist's talk Thurs/19, 8pm). Through May 3.

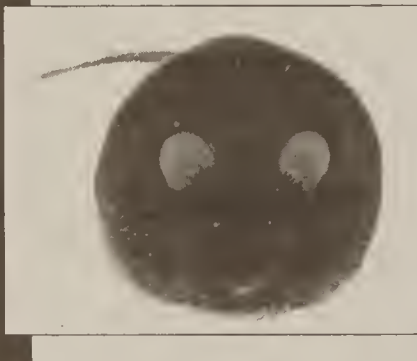
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Contemporary Figuration," works in various media. Through May 19. See Critic's Choice.

critic's choice: art

'Contemporary Figuration'

Through May 19, Hosfelt Gallery

Catherine Chalmers's *Baby Mouse* photograph enlarges a pink, wriggling newborn rodent to dozens of times its actual size. The mouse lies on its back and waves its little paws in the air, seeing nothing but darkness through squeezed-shut eyes. It's vaguely cute, but it's also a little disturbing because of its resemblance to a human baby, which also tends to be hairless and wrinkly (though our tails aren't quite as long). "Figuration" is the theme among the 35 works in this multi-artist, multi-decade show, but not in the traditional sense: there's a conspicuous absence of human bodies. Some artists, such as Chalmers, use a stand-in to suggest the human figure. Others hide or distort it, including Anthony Disenza, whose untitled film loop turns a few moments' footage of Jerry Springer's audience into an almost unrecognizable digital mess. Orit Raff is like a police evidence photographer, focusing on the residue that people leave behind. *Untitled (bathtub)* shows the rectangular lines of soap scum and skin cells underneath a



OBESSE #105 (2000), BY CATHERINE CHALMERS

plastic tub mat. *Nail Clip* reveals a near-white fingernail clipping nestled in an expanse of white shag carpet, and *Untitled (soap)* displays Raff's own dirty fingerprint on a pure-white bar of Ivory. The unofficial first prize for cuteness goes to Chalmers's enormous photograph of an obese mouse, but a close second would have to be Liliana Porter's *Disguise (monkey)*, two simple pen drawings of a couple of bunnies on two pieces of ordinary, lined binder paper. The rabbits look exactly alike except that the one on the right is hiding behind a small plastic gorilla mask glued to the page. The work's naive simplicity cuts to the chase; Porter states the show's essential "figural" dilemma (how much to show? how much to conceal?) without any need for custom electronics and high-tech photographic techniques. Tues.-Sat., 11 a.m.-5:30 p.m., 430 Clementina, S.F. (415) 495-5454. (Lindsey Westbrook)

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Sat, 10am-6pm; Sun, 11am-5pm. Recent work by Mark Rediske. Through April 30.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Play Ball!," the art of baseball. Through May 19.

Levi's 300 Post; 501-0100. Mon-Sat, 10am-8pm; Sun 11am-6pm. "welcome 2 irie park," work by K-DUB and the irie park all-stars. Through Sun/15.

Linc Real Art 1 Otis; 503-1981. Thurs-Sat, noon-5pm (or by appt). "Maybe Love Is Everything," paintings and digital prints by Rudi Molacek. Through Fri/20.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5:30pm. "Otras Cosas," photographs by various artists; "Imagination," works by over 20 resident artists (reception for both exhibits Thurs/19, 7pm). Through April 30.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. New paintings by Naomie Kremer; "XXX Series," photographs by David Levinthal. Both exhibits through Sat/14.

111 Minna Gallery 111 Minna; 974-1719. Tues.-Fri., 1-7 p.m.; Sat., 4-7 p.m. "Art for Mutants," paintings and drawings by KRK Ryden. In crazy, vivid colors, happy housewives consort with potatoes, Buicks, and cartoon characters in apocalyptic Dr. Seussian landscapes. Giant tiki heads leer at nubile young women, and science teachers dissect enormous worms in front of green, orange, and purple children. KRK Ryden thinks of himself as a guerrilla collage artist who uses a paintbrush instead of scissors and paste. He hopes to combat the mind-numbing effects of our mass media by scrambling and recombining the detritus of popular culture — game shows, logos, children's stories, and more — forcing us to think critically about the info-glut and what it all means. True, his paintings usually wind up looking more like eye candy than the stuff of which cultural revolutions are made. You gaze around the room and realize, hey, here's a guy who likes spuds, tiki, hot rods, and retro-lookin' gals. Cool! There's nothing wrong with painting what you love, and Ryden follows his recombinant artistic logic to all kinds of interesting conclusions. Through Sun/15. (Westbrook)

Paxton Gate 824 Valencia; 824-1872. Sun-Thurs, noon-8pm; Fri-Sat, noon-9pm. Works by Clint Imboden and Philippe Jestin. Through Sun/22.

John Pence 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. Recent California landscapes by Stock Schlueter. Through Sun/22.

Pierotti 900 Hyde; 353-6650. Mon-Fri, 8am-5pm. "Hidden Landscapes," photography by Craig Scoffone. Through June 1.

Thomas Reynolds Gallery 2291 Pine; 441-4093. Wed-Fri, 1-6pm; Sat-Sun, 12-6pm.

"Your Wall," a group photography show by five artists. Through Sat/14.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Earthly Delights," an all media exhibit celebrating the rites of spring (reception Thurs/12, 5:30-7:30pm). Through April 28.

Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Your Heartbeat Next to Mine," new video and photo work by Kurt Keppeler; "This Is the Place," installation by Rick Danielson; "everything in between," video installation by Howie Cherman. All exhibits through Sat/14.

Student Center Art Gallery SFUSU, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Colors of Life," works by Julie Lee Gochman. Through Wed/18.

Studio Z 39 Mason; 982-1455. Call for appt. "multi-life-forms," mixed-media work by Tony Luib and other San Francisco artists. Through Sun/15.

Patricia Sweetow Gallery 49 Geary; 788-5126. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Red Paintings," works by Joseph Marioni. Through Sat/21.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Photography by Julius Shulman (reception and book signing April 25, 6-8pm). Through May 19.

Triangle Gallery 47 Kearny; 392-1686. Tues-Sat, 11am-5pm. Paintings by Max Hein. Through May 5.

Two of Hearts Studio 4147 19th St; 864-5551. Call for hours. "Spring Exhibit," landscapes by Dean Holland. Through Sat/21.

University of San Francisco Thacher Gallery 2130 Fulton; 393-8003. Mon-Fri, noon-5:30pm. "Miserere et Guerre," etchings by Georges Rouault. Through Sun/22.

Upper Playground 220 Fillmore; 262-0144. Daily, noon-6. "Six Sale," featuring Jeremy Fish, Richard Hart, Chris Pew, Lucian Moon, Nick Neubeck, and Jesse Hotchkiss. Through Thurs/19.

Vorpall 393 Grove; 397-9200. Tues-Sat, 11am-6pm. Mezzotints by Yozo Hamaguchi (reception Thurs/12, 5:30-8pm). Through May 12.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm. "Seeing Time," works by Susan Friedland and Yeung Ha. Through Sat/14.

Yerba Buena Center for the Arts Theater 700 Howard; 468-8226. Call for hours. "The Apparitions," images from RJ Muna's book of photographs. Through Sun/22.

Bay Area ACCI 1652 Shattuck, Berk; (510) 843-2527.

Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Photography, Sculpture, Glass," a group exhibition of five Bay Area artists (reception Fri/13, 6-8pm). Through May 12.

Babilonia 1808 1808 Fifth St, Berk; (510) 549-1808. Wed-Sat, 11am-6pm. "The Secret Storm and the Vogue Book of the Dead," works by Georganne Deen. Through June 9.

Berkeley Historical Society 1931 Center, Berk; (510) 848-0181. Thurs-Sat, 1-4pm. "Berkeley's Ethnic Heritage," exhibit focusing on the history and culture of Berkeley. Through Sat/14.

Gallery Bergelli 483 Magnolia, Larkspur; (415) 945-9454. Tues-Fri, 10am-5pm; Sat, 12-6pm. "Go Figure!," second anniversary exhibition with works by Bertini, Debilzan, Dupont, Galli, Rachko, and Wynn. Through Sat/14.

Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. Mon-Fri, noon-5:30pm. "Incredible Edibles," works by various artists. Through Fri/20.

Ihey! 4920B Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Paintings by Maia Huang and Brenda Vanoni. Through April 28.

National Institute for Art and Disabilities 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm. "We Have a Dream," works honoring African American achievements. Through Fri/13.

office/gallery 2934 Ford #19, Oakl; (415) 733-6574. Hours by appt only. "...the Measure of All Things," exhibit by five artists on the topics of statistics and taxonomies. Through Fri/13.

Osceola Gallery 4053 Harlan, Ste 305, Emeryville; (510) 658-1440. Hours by appt only. "Signs of Life," three photographic essays by Malcolm Lubliner and paintings by E. Michael Wells (reception Sun/15, 5-8pm). Through May 5.

Pro Arts 461 Ninth St, Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. "Sugar 'n' Spice 'n' Everything Nice: Live, Loves and Legacies of Women of Color," various artists. Through Sat/21.

The Red Door 4001 San Leandro, no. 33, Oakl; (510) 261-4517. Call for hours. "Constructed Mimicry," installations by Colin Stinson and Shihoh Yoshikawa. Through Sat/14.

Worth Ryder Gallery 116 Kroeber Hall, UC Berkeley, Berk; (510) 642-9040. Tues-Fri, 1-4pm. "Bright Minds, Strong Voices: Art By California Children," works by K-12 students in the UC ArtsBridge program. Through Sat/21.

Women's Cancer Resource Center Gallery 3023 Shattuck, Berk; (510) 548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm. Acrylic and oil paintings by David Manzanares. Through Thurs/12.

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stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Dirty Blonde Theatre on the Square, 450 Post; 433-9500. \$30-50. Previews Wed/11-Tues/17, 8pm. Opens Wed/18, 8pm. Runs Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Broadway star Claudia Shear performs in this comedic love story about two New Yorkers who connect through their mutual love for Mae West.

Good Friday 13th Uprising ... Rising Up Luna Sea Theater and Gallery, 2940 16th St; 863-2989, www.lunasca.org. \$9-15. Opens Fri/13, 8pm. Runs Thurs-Sat, 8pm. Through Sat/28. See 8 Days a Week, page 58.

Rancho Grande Thick House, 1695 18th St; 401-8081. \$10-20 (previews audience receives \$1 to attend). Previews Sat/14-Sun/15, 8pm. Opens Mon/16, 8pm. Runs Thurs-Sun, 8pm. Through May 13. Thick Description presents a play by Eugenie Chan's about a Chinese American girl's coming of age.

Reconciled in the Book of Secrets (or How to Find Romania) A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50 (opening night \$28). Previews Thurs/12-Sun/15, 8pm. Opens Mon/16, 8pm. Runs Thurs-Sat, 8pm; Sun, 2 and 7pm. Through May 6. Laura Simms performs in this play that recounts true events that occurred in her life.

Richard II Venue 9, 252 Ninth St; 289-2000. \$15-25. Opens Thurs/12, 8pm. Runs Thurs-Sat, 8pm; Sun/21, 2pm. Through April 28. Shakespeare ETC presents a production of Shakespeare's historical tragedy about the young English king.

Shooting Porn Victoria Theater, 2961 16th St; (510) 601-8932. \$25-30. Opens Wed/11, 8pm. Runs Wed-Fri, 8pm; Sat-Sun, 7pm (also Sat, 10pm). Through Sun/22. Blake Harper and Jason Branch star in this steamy comedy based on Ronni Larsen's documentary about filming gay porn.

Silence Magic Theatre, Fort Mason Center, Bldg D, Marina at Buchanan; 441-8822. \$15-30. Previews Fri/13-Sat/14, Wed/18-Thurs/19, 8:30pm. Opens Fri/20, 8:30pm. Runs Wed-Sat, 8:30pm; Sun, 2:30pm. Through May 13. Moira Buffini's play, set in Britain during the year 1,000, casts a young couple in a war-torn world in which nothing is certain.

Bay Area

Hedda Gabler Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$30 (opening night \$35).

Opens Thurs/12, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 13. The Aurora Theatre Company presents Jon Robin Baitz's adaptation of Henrik Ibsen's classic play.

Ongoing

Bee Lorraine Hansberry Theater, 620 Sutter; 474-8800. \$22-30. Thurs/12-Sat/14, 8pm; Sun/15, 2pm. From H.G. Wells to Ralph Ellison, invisible men never seem to have much fun. In Prince Gomolvilas's latest play, Devon (Robert Wu), a young Korean American man who has become invisible, discovers that the only person who can see and hear him is an African American cocktail waitress named Gina (Jaxy Boyd). Devon hounds Gina until she agrees to help him resolve his problem, and in the process the odd couple predictably find a great deal of common ground. The invisibility device initially seems promising, but the play frequently wobbles between fantasy and parable, drama and comedy, uncertain how much to embrace its own free-wheeling logic or its pretensions toward seriousness. The suggestive metaphor of invisibility gets hammered into the ground, and an infestation of killer bees provides an even more labored analogy for race relations. Despite the play's admirable message of racial unity, I'm not sure anyone who isn't already beguiled by the embrace of black and yellow will be affected by this show's palliative buzz. (Rosenstein)

Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Thurs-Sat, 8pm; Sun, 2pm. Through April 29. In the light rock opera by Richard Nelson, chess is "a metaphor for romantic rivalries, competitive gamesmanship, superpower politics, and international intrigues."

◆ **Don't Make Me Look Too Psychotic** Bannan Place Theater, 50A Bannan; 986-4607. \$14-17. Thurs/12-Sat/14, 8pm. New schedule: April 20-May 12, Sat, 3pm, \$15. Starting May 17: Thurs-Sat, 8pm, \$15-18. Extended through Sept 1. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Enrico IV Geary Theater, 415 Geary; 749-2228. \$15-61. Tues-Sat, 8pm (also Sat and Wed, 2pm, except Wed/18); Sun, 2pm. Through April 29. See "Pirandello's Problem," page 47.

House of Lucky Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822, www.magictheatre.org. \$8-30. Wed-Sat, 8pm; Sun, 2:30pm. Through April 29. Frank Wortham's latest solo show, previously at the Marsh Theater, follows Harper Jones, a poet whose life revolves around drugs, alcohol, sex, and poetry slams.

◆ **lo — Princess of Argos!** Exit Stage Left, 156 Eddy; 751-5922. \$10-20. Fri/13-Sat/14, 8pm. If you think you're having a bad day, cast your thoughts on lo, princess of Argos, who was exiled by her father King Inachus, seduced and abandoned by Zeus, turned into a cow, and left to wander in the desert with a stinging gadfly locked in her skull. According to this Art Street

Theatre production, the "cow-horned maiden" of Aeschylus's *Prometheus Bound* has aged quite gracefully and is now the star of her own lounge act. Microphone in hand and Jack Daniels at the ready, lo (Beth Wilmurt) takes us on a musical journey through her horrendous past. Backed by her singing and dancing Grecian Three (Kevin Clarke, Loren Nordlund, Janet Roitz), this self-aware bovine sings the blues but can never quite ease the maddening buzz in her head. Writer, director, and lyricist Mark Jackson and composer-lyricist Marci Karr completely nail the show-bizzy tone, and the show's dozen songs are completely thrilling in their wit, insight, and heart. Don't miss this inspired gem. (Rosenstein)

Love! Labour! Loss! Exit Theatre, 156 Eddy; 626-2665. \$15. Fri/13-Sat/14, 8pm. "Do you love me?" queries She (Danielle Thys) to He (Leo Lawhorn) at the opening of Edward Albee's *Counting the Ways*, the first of the one-act comedies ruminating on the subject in Isis Arts Collective's tripartite program. Director Mike Ward's own *Deaf* and Tom Kelly's *Points of View* follow the lead, riffing on the amatory content and absurdist form of Albee's sparkling piece. Albee offers the most bite and includes the evening's standout performance in Thys's wonderful *She*. *Deaf* is a stiff riff, too labored to work. *Points of View* incorporates a performance of *Counting* to spoof the tensions between the theater's components: actor, director, playwright, audience, and critic. Though the pace was sluggish, the skit has charm, turning Albee's question back on the theater itself, where its devotees answer with a resounding "yes." (Avila)

Marisol Exit Theatre, 156 Eddy; 626-2665. \$10-12. Wed/11, 7pm. Jose Rivera's political, poetical, frequently poignant work takes place in the Bronx on the eve of the new millennium. Neo-Nazis are setting fire to homeless people in the park and working for TRW; Citicorp is kidnapping people who've exceeded their credit limit and torturing them in brick buildings with no windows; and Marisol Perez (Anna Maria Luera), a good middle-class girl, has just lost her guardian angel (Kathleen Antonia) to a heavenly rebellion against a senile God whom the angels blame for civilization's decay. The old Marisol is dead as a new one struggles to be born on the apocalyptic streets. Her friend June (Cat Thompson) and June's deranged brother, Lenny (Francis J. McGuire), are along for the ride. Hampered by some awkward transitions and inconsistent performances (despite many fine moments by each of the three principals), director Jonathan Gonzalez nonetheless manages to translate much of the urgency in Rivera's magical realist vision into a compelling drama of social redemption. (Avila)

A Mother's Heart The Marsh, 1062 Valencia; 826-5750. \$14-22. Wed-Sat, 8pm. Through April 28. Award-winning local writer Joyce Carol Thomas takes us through a lifetime of love, pain, regret, and joy between a mother and daughter. Martha (Marjorie Johnson) is a fierce but devoted mother to Sherrie (Marcie Henderson), and we see everything from Sherrie's childhood tangles and rocky adolescence to a happier maturity and finally a reversal of their roles as Martha ages. Thomas's ambition to cover so much ground is

theater, dance, spoken word, comedy & performance

stage calendar

admirable, and it's a rare pleasure to see African American women's relationships portrayed on-stage. But the evening sinks under the weight of one schematic situation after another, particularly way too many scenes of mother-daughter bonding through floods of overripe poetic dialogue. The play veers uncertainly between cliché realism and stylized melodrama, and Thomas's wooden direction only underscores the play's flaws. But she's extremely fortunate to have such fine actors as Johnson and Henderson, who form a compelling bond despite the shaky script. (Rosenstein)

The P.A. Cooley Show Theatre Rhinoceros, 2926 16th St; 861-5079. \$15. Thurs-Sat, 8:30pm; Sun, 8pm. Through May 13. In his self-titled show, San Francisco actor P.A. Cooley plays a gay diva on a comedic television show.

Saturday Night Fever — The Musical Orpheum Theatre, 1192 Market; 512-7770. \$32-73. Opens Thurs/12, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through May 6. Based on the 1977 movie, this live performance follows the life of Tony Manero, a kid from Brooklyn who's trying to make it in the Big Apple.

Continued on page 86



ENRICO IV
MARCH 29-APRIL 29
by LUIGI PIRANDELLO
adapted by RICHARD NELSON
directed by CAREY PERLOFF
GEARY THEATER, SF

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critic's choice: stage

'Momix in Orbit'

Sat/14, Marin Center

Momix have been around for just under 20 years, and in that time they really haven't changed all that much. What they have done is perfect their successful formula: putting on masks, picking up sticks, lighting lamps behind translucent curtains, and having a lot of fun with movement. Momix mean to entertain, unabashedly and gleefully, and they have seemingly bottomless imagination and wit. They use props as if they were living partners and the human body as an infinitely pliable tool. Above all, Momix remind us that theater's black box is a universe of make-believe and discovery. Last time around, the group delighted all ages with *Baseball*, their take on America's popular pastime. For the current show, *Momix in Orbit*, the Connecticut-based dancer-magician-artists, still under the direction of piper Moses Pendleton, have assembled old and new numbers to share their visions of outer space. 8 p.m., Avenue of the Flags, San Rafael. \$16-\$30. (415) 472-3500. (Rita Felciano)




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Straight Theatre *Rhinoceros*, 2926 16th St; 861-5079. \$16. *Thurs/14-Sat/15*, 8pm; *Sun/16*, 7pm. See "Pirandello's Problem," page 47.

Valparaiso Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. *Thurs-Sat*, 8pm; *Sun*, 7pm. *Through Sat/21*. Don DeLillo returns to playwrighting after a 10-year hiatus with this comedy about man on a mixed-up journey to Chile.

Vincenza's Talking Machine *Exit Theatre*, 156 Eddy; 673-3847. \$10-12. *Wed/11*, 7pm. Solo per-

former Erica Blue takes us inside the mind of a young Italian American woman, whose passionate affair has led to disgrace and imprisonment at the hands of her family. Locked away in her room, Vincenza pines for her lover, engages in furious correspondence, listens mournfully to opera 78s, and gradually re-makes herself. Blue and her director, Eponine Cuervo-Moll, previously collaborated on *Simone Alone*, another dreamlike study of comically overheated sensuality. Together in this nearly wordless fusion of Beckett and Fellini, they again craft a compelling series

of images and movement to create a fever chart of desire and despair. The piece settles for a slight and predictable development, but its loving antique texture, a hypnotic sound design by Andrew Voigt and Matthew Sperry, and Blue's eloquent movement combine to create a gently haunting atmosphere. (Rosenstein)

Watching Porn Phoenix Theater, 665 Geary; 359-0880. \$15-25. Thurs-Sat, 8pm. Through Sat/21. Playwright and director Paul Mendoza explores what happens to a man obsessed with pornography in this dark, suspenseful drama.

Wife of Bath — the Musical! Shelton Theater,

533 Sutter; (877) 4-CHAUCER. \$5-25. Thurs-Sat, 8pm. Through April 28. Geoffrey Chaucer and Co. present this musical version of the Wife of Bath's, Friar's, and Summoner's Tales from Chaucer's *Canterbury Tales*.

Action Movie: The Play Eighth Street Studio, 2525 Eighth St, Berk; (510) 464-4468. \$7-12. Fri-Sat, 8pm. Through Sat/21. Impact Theatre's decidedly silly production tries to do for the action movie what Austin Powers did for the spy. A motley team of crime-fighting super heroes as-

sembles to stop Kreegar, the most evil of villains, from, you know, taking over the world. Beyond this, the story consists largely of the introduction of one eccentric character after another and a strale of one-liners that hits the mark about as often as bullets in an action movie (which, given the frequency of gunplay, makes up a respectable average). High-energy, kinetic, dare I say action-packed, the play sports all the impressive fight choreography (by director Christopher Morrison), good-guy/bad-guy repartee, and absurdly gratuitous violence film audiences cherish. The large and energetic cast deserves acclaim for its aplomb and kudos for its judo. (Avila)

'Festival of Shorts' Playhouse West, 1345 Locust, Walnut Creek; (925) 942-0300. \$16-20. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through April 29. Playhouse West presents a program of short comedies, all but one by contemporary playwrights. The plays themselves are a mixed bag, hut the production, directed by Lois Grandi, features some fine ensemble work. The best results overall are in the second act. In Norm Foster's *Getting to Know You*, two buddies (Ted D'Agostino and Michael Leitch) team up for a blind date. Trying hard to be cool in a pub called The Private Dick, they await a prearranged signal from the women (Jeanette Harrison and Zehra Berkman). But the best-laid plans should never be made over a cheap cell phone. In *Time Out*, John Angell Grant's simple and affecting contribution, two college sweethearts (Sandy Souhrada D'Amato and Morgan MacKay) reunite in a deserted restaurant after 20 years and a lot of water under the bridge. Short attention spans will appreciate the winning performances in these and six other bite-sized pieces. (Avila)

The Oresteia, Part One *Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Wed/11 and Sun/15, 7pm; Sat/14, 2pm. See www.berkeleyrep.org for rest of schedule through May 6.* Berkeley Rep is holdily opening its new 600-seat proscenium theater with Aeschylus's entire *Oresteia* trilogy, and the two mammoth undertakings are a beautifully considered match. The trilogy, presented in two parts in rotating repertory, opens with *Agamemnon*: the house of Atreus is mired in stygian gloom, its internal cycles of bloodshed only just beginning in the aftermath of the Trojan War. Aeschylus ain't easy, and Robert Fagles's translation preserves his ambiguity and density while adding some modern flourishes. Codirectors Stephen Wadsworth and Tony Taccone revel in the poetry even as they struggle to animate its often static nature. Their overall aim is clearly toward immediacy and humanity, yet the result (at least in Part One) often feels studied and ponderous. The newly dubbed *Roda Theatre* is marvelous, however, a vibrant space that manages to combine scale and intimacy. (Rosenstein)

► **The Oresteia, Part Two** Roda Theatre, Berkeley Repertory. 2015 Addison; (510) 647-2949. \$15.99-\$51. Part Two: *Thurs/12-Sat/14, Tues/17, 8pm; Sun/15, 2pm*. See www.berkeleyrep.org for rest of schedule through May 6. Berkeley Rep unveils *The Libation Bearers* and *The Eumenides*, the second half of Aeschylus's *Oresteia* trilogy, which now joins *Agamemnon* in rotating repertory. Where the trilogy's first play relies heavily on descriptions of past and future, the second and third are strongly rooted in onstage action, depicting Orestes' revenge on his murdering mother and his being hounded by the Furies. It's the trilogy's unique development from dark barbarity and domestic sorrow to sunlit forgiveness and civic responsibility that is at the core of Taccone and Wadsworth's interpretation, and it's the completion of that journey that helps to give Part Two an affecting resonance that Part One lacked. The evening's triumphal ending gets laid on thick; Taccone and Wadsworth try hard to deliver a pure post-ironic moment that isn't quite convincing. But Aeschylus' revolutionary, complex vision of the future auspiciously dedicates the company's new theater. (Rosenstein)

The Piano Lesson *San Jose Repertory Theatre, 101 Paseo de San Antonio, San Jose, (408) 291-2255. \$17-37. Tues-Sat, 8pm (also Sat, 3pm, Wed/11, noon); Sun, 2 and 7pm. (408) 367-7255. Through Sun/22.* When Mississippi farm-hand Boy Willie comes to see his sister Berniece in Pittsburgh, his primary mission is to sell the family's ornate hand-carved piano for cash to buy land, transforming the instrument's bitter legacy into the possibility of a brighter future. For Berniece, however, the proposal is sacrilegious, an insult to the family's suffering that is embodied in the piano. August Wilson's 1990 Pulitzer Prize-winning play amply displays his gifts for the music of language and depicting sharply etched characters in collision. But this superb playwright's propensity for indulging those elements results in an extremely long-winded evening, and by the time the piano's fate is finally decided, your concern for the outcome may have seriously dwindled. Director

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Kenny Leon's production focuses like a laser on the language and the nuances of character, and the entire cast is excellent. (Rosenstein)
The Tempest LaVal's Subterranean Theatre, 1834 Euclid; (510) 237-7415. \$8-10. Thurs/12-Sat/14, 8pm. Stanley Spenger directs this Shakespearean romantic tale.

dance

Bird Brain Crissy Field, Presidio; 650-347-4292. Thurs, 3pm. Free. Drakes Beach Visitors Center, Point Reyes National Seashore, Point Reyes; 650-347-4292. Fri-Sat, 3pm. Free. The "navigational dance touring project," currently trailing the migration of gray whales, presents performances and workshops in conjunction with scientific presentations about conservation and migratory animals.

Tara Brandel Dance Mission Theater, 3316 24th St; 430-2160, ext 9500. Fri-Sun, 8pm. \$13.50-15. Brandel's dance ritual *Breath* is written on air. Using rhythmic breath work, a cappella singing, spoken word, and the breath-requiring movement of modern and aerial dance, *Breath* draws from the experiences of lesbian women and posits a vision of community made rich through archetypal feminine imagery. (Belmar)

Dance Through Time Cowell Theater, Fort Mason Center, Marina at Buchanan; 441-3687. Wed, 2pm; Thurs-Sat, 8pm (also Sat, 2pm). \$23-27. The social dance company presents *Jumpin'* to Jazz: *Dancing America's Music*, featuring current World Lindy Hop Champions Kevin and Maggie and jazz vocalist Valerie Quevedo.

First Annual BAPArts Spring Gala Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Tues/17 and Wed/18, 7:30pm. \$18-25. See 8 Days a Week, page 58.

Jo Kreiter SomArts Theater, 934 Brannan; 934-1070. Fri-Sun, 8pm. \$18. Through Sun/22. See "Great 'Grief,'" page 48.

ODC/SF Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS or www.odcdance.org. Wed/11, Thurs-Sat, 8pm; Wed/18, noon; Sun/22, 2pm. \$10-85. Through Sun/22. This week: Wed/11, Program B with post-performance talk; Thurs/12, Program C, Fri/13, ODC/Verge benefit; Sat/14, Program A with post-performance talk. Judging from the energy exuded by ODC/San Francisco's 30th-anniversary-season performance, the company easily has enough momentum to keep going for another three decades. Maybe it helps that the dancers — an exceptionally well-trained group with wondrously distinct personalities — are decently paid and can count on a paycheck on a regular basis. Three of the season's five premieres were shown the first weekend: Kimi Okada's *Scrapbook* (subject to change) is a humorous look backward at ODC's history (the inclusion of ODC students' Dance Jam also sends the piece's trajectory into the future); Brenda Way's *24 Exposures*, though set to a rather odd score of Appalachian music, brilliantly juxtaposes stasis and hyperkineticism; and K.T. Nelson's *House of Cards*, which features a brilliant Felipe Seaton as a sinister maybemadman who releases forces that escape his control. The other new works in the series are Way's *Spectral Evidence* and Nelson's *How to Track a Hurricane*. (Feliciano)

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000. Tues, 8pm. \$10-100. Mark Morris's *Pacific*, Yuri Possokhov's *Magrittonia*, and Balanchine's *Symphony in Care* all on tap.

Bay Area
'Butch in the Light' Asia Pacific Cultural Center, 388 Ninth St, Oakland; (510) 208-6080. Fri-Sat, 8pm. \$5-12. This show "takes the darkness out of Butch." Solo dancers Judith Kajiura (performing *Enryo*, accompanied by Michael Kobayashi on synthesizer) and Kinji Hayashi (performing *Stygobites*, with a "water sound installation" by Kenneth Atcheley) take the stage.

Dandelion Dance, Facing East Dance and Music, Suzanne Gallo Open Arts Circle, 530 Eighth St, Oakland; (510) 465-4475. Fri-Sat, 8pm; Sun, 7pm. \$13-15. Choreographers Kiniko Guthrie-Kupers (Dandelion), Sue Li-Jue (Facing East), and Suzanne Gallo are joined by musicians David Worm, Glass House, Somei Yoshino Taiko Ensemble, and Daniel Berkman to present *Light Sound and Space*, an evening of aerial and dance-theater works.

Momix Marin Center, Avenue of the Flags, San Rafael; (415) 472-3500. Sat, 8pm. \$16-30. See Critic's Choice.

performance
'Daytrippers 3 — Play-in-a-Day Marathon' Bayfront Theatre, Fort Mason Center, Bldg B, Third floor; 255-8821. Sat, 10:30pm. \$7. Through Sat/28. The Rough Theatre Company

presents short plays that are written, rehearsed, and performed all within the same day.

► **'Euphorium'** Building 920, Mason St, the Presidio (enter through the Crissy Field gate at Marina Blvd); 332-9454. Extended run: Wed-Thurs, 7-10pm; Fri-Sat, 7pm-midnight; Sun, 3-7pm. \$12-15. Through Sat/21. Another beguiling conception from Chris Hardman and the folks at Antenna, this virtual opium trip allows you (thanks to an infrared Walkman and a special helmet) to become Samuel Taylor Coleridge composing his classic fever-dream poem, "Kubla Kahn." Some of the imagery is a bit literal minded, but the hallucinatory aura offers a playful encounter with a euphoric text. (Rosenstein)

'La Madonna Nera' and 'an aching in god's heart' Jon Sims Center for the Arts, 1519 Mission; 554-0402. Sat, 8pm. \$5-10. The Jon Sims Center for the Arts presents two plays by Tommi Avicolli Mecca about Sicilian Catholic families in South Philadelphia.

'Nowhere ... upon the sea of dreams' Noh Space, 2840 Mariposa; 621-7978. Mon-Tues, 8pm. \$10-15. See 8 Days a Week, page 58.

'The Sound of Naked Men' Yerba Buena Gardens, Stone Stage, Outdoor Esplanade; 543-1718. Thurs-Fri, noon-12:45pm. Free. See 8 Days a Week, page 58.

Bay Area

'Rama Tambak' Hertz Hall, UC Berkeley, Berk; (510) 642-4864. Sat, 7:30pm. \$2-8. Javanese shadow master Ki Tristuti Rachmadi presents a three-hour shadow play.

comedy

Caffe Sapore 790 Lombard; 474-1222. Fri, 8pm: "Id Figures," sketch comedy, \$10.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All Pro-Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Johnny Steele, the Rifflingtons, and Laura House, \$10-15.

The Marsh 1062 Valencia; 826-5759. Fri, 10pm: Sketch Night, \$7. Sat, 9pm: stand-up comedy open mic, \$7. Sat, 10pm: Mock All-Star Comedian Showcase, \$7.

Piaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Mary C. Matthews and featuring Greg Walloch, Lisa Geduldig, Janis Lipton, and Bridget Schwartz, \$5.

Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: Open mic comedy, with hosts Tony Sparks and Tom Smith, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1126 Folsom; 864-3842. Spoken Word Salon, with host Diamond Dave and featuring Kim Addonizio, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Kurt Brown and Al Young read, 7:30pm, \$2 donation. Diesel, A Bookstore 5433 College, Oakland; (510) 653-9965. An appearance by nine-year-old poet, Sahara Sunday Spain, 7:30pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-9397. Café poetry hosted by Kira Allen, featuring Paul Flores and Caravel, 7:30pm, \$2.

Thursday: Café Firenze 2116 Shattuck, Berk; (510) 644-0155. Featuring Alice Rogoff and host Dale Jensen, 7pm, free.

Friday: Cafe International 508 Haight; 552-7390. A night of readings featuring Dancing Bear, followed by an open mic, 8pm, free.

Saturday: Red Sea Café 494 Haight; 552-1150. Open World Myc, 7pm, free.

Sunday: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. John D'Agata and Joanna Klink read, 7:30pm, \$2 donation. Dytan's Pub 2301 Folsom; 749-0157. Vampyre Mike Kassel reads from his novel *The Worlds According to Loki*, 7pm, free. Paradise Lounge 1501 Folsom; 621-1911. Readings by Tara Jepsen and Kris Kovick, 8pm, free.

Monday: Notes from Underground 2399 Van Ness; 775-7638. Celebration of the Word, hosted by Jeanne Powell and featuring Laynie Tzema, 7:30pm, free.

Tuesday: Bird and Beckett Books 2788 Diamond; 586-3733. Poetry reading by Sharon Doubiago and Dan Richman, 7:30pm, free. Black Repertory Theatre 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents a night of comedy and spoken word, 8pm, \$10 donation. Eli's Mile Club 3629 MLK Jr. Way, Oak; (510) 655-6661. Open Mic for the Masses, hosted by Afroken, 8pm, free. Intersection for the Arts 446 Valencia; 626-2787. Barry Gifford and Juvenal Acosta, 8pm, \$5.

film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Film interns is R.M. Mead. See Rep Clock, page 96, and Movie Clock, page 97, for theater information.

Opening

The Adventures of Joe Dirt The minds behind *Deuce Bigalow: Male Gigolo* unite David Spade with mullets, acid-washed jeans, Kid Rock, and Dennis Miller in this tale of a redneck searching for his long-lost family. (1:26) Grand Lake, Shattuck.

► **Amores Perros** See "Love in the Time of Betrayal," page 45. (2:43) Act I and II, Bridge, Century Plaza.

Bridget Jones's Diary See Movie Clock, page 97. (1:35) Century Plaza, Empire, Jack London, Orinda, Presidio.

► **Enlightenment Guaranteed** When the wife of an insufferable type A salesman Uwe (Uwe Ochsenknecht) leaves him, he's reduced to a helpless, weepy mess. This burden is exactly what his brother, feng shui consultant Gustav (Gustav Peter Wöhler), doesn't need. A New Agey sort, he's departing for Japan — where he'll throw himself into a Buddhist

Continued on page 88

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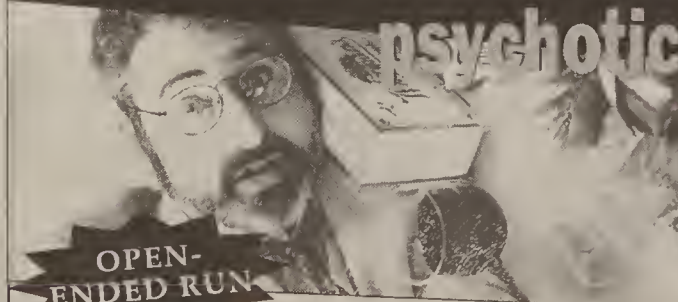
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Where: Outdoors at Yerba Buena Gardens
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'Films of Julio Medem'

Fri/13-Sat/14, New PFA Theatre

Julio Medem, whose overdue retrospective unspools at the PFA this weekend, has a filmography that runs about seven hours long, or 444 minutes exactly. This is about twice as long as Jean Vigo's and puts him on par with Leos Carax, another outlandish genre-crusher. Before you assume that this number crunching is gratuitous, you should take a look at any of Medem's movies, where time is played, stretchy, bounding, soulful, and bursting. In addition to his radical displacement of time, point of view figures as much as plot. His first feature, *The Cows* (1991), is a world-as-lyrical-slaughterhouse epic about two feuding families that begins with a few dank, supernatural battlefield incidents in the mode of Ambrose Bierce. A cowardly soldier deflects a flying bucket with a punch, then impersonates a corpse by stealing blood from the wound of a dying family friend. After he is stripped naked and placed in a wooden cart full of dead bodies, he pretends to fall off and makes his way into a cow-filled field. One gorgeous heifer gazes at the soldier, prompting Medem to flash forward 30 years, literally through the eye of the cow. Medem's *The Red Squirrel* (1993) and *Earth/Tierra* (1995) continued his genre mutations — with a faintly noir ahi-love story and a sci-fi farming tale, respectively — but it was his fourth feature, *Lovers of the Arctic Circle*, that broke through in 1998. A risk-filled romance that takes place over 17 years in the lives of Otto and Ana (note the backward-forward names), *Lovers* begins at the end and continues in reverse, shifting points of view, story lines, and time periods breathlessly. The pair meet as children in a Spanish playground, eventually reuniting in northern Finland when they're both 25. The keen, palindromic story is told by Otto and Ana in alternating memory spasms, and Medem playfully varies each line while maintaining his always breathtaking visuals. The *Last Year at Marienbad*-esque temporal looping is justified by the circular nature of the whole enterprise: remembered love as a bracing, if unreliable, way into someone else's mind's eye.

STILL FROM LOVERS OF THE ARCTIC CIRCLE (1998)



See Rep Clock for show times. (Edward E. Crouse)

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Opening

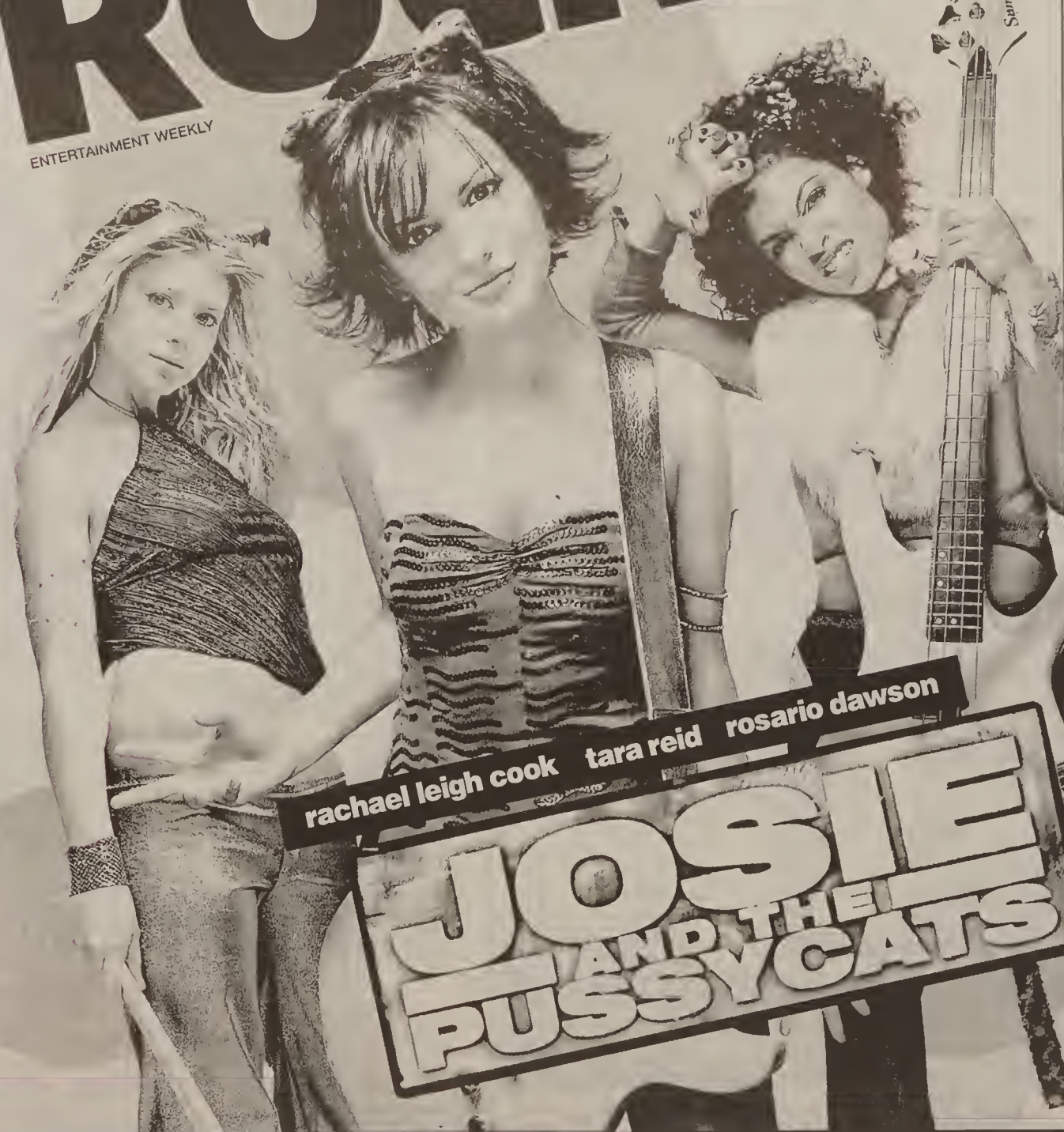
From page 87

monastery's spiritual rigor — and, against all better judgment, takes Uwe along. Within hours of landing in Tokyo, the ultra-Deutschlanders find themselves utterly lost and stripped of cash, shelter, communication skills, and (for a while) each other. The contrast between stereotypically anal Teutons and Far East exotica seems pat at first, and West German writer-director Doris Dörrie does rely overmuch on plot contrivance. But *Enlightenment*, which finds Dörrie co-opting Dogma-style techniques, grows lighter in soul as its visuals and protagonists, too, learn to sit still. The film succeeds as a social satire of shallow self-absorption that wends its way toward a genuine, if still fallible, grasp of selflessness. (1:45) *Castro, Rafael* (Harvey) Josie and the Pussycats Long tails and ears for hats. Guitars and sharps and flats. Neat, sweet, a groovy song. You're invited, come along! (1:35) *Century Plaza, Grand Lake, Kingdom Come* In the little town of Lula, a close-knit African American community of hard-working, church-going folk, old "Bud" Slocumb has "passed on." His family arranges a service. The ensemble cast includes the stoic widow (Whoopi Goldberg), the responsible son (LL Cool J) and his sweet wife (Vivica A. Fox), and Bud's younger son, a luckless inventor (Anthony Anderson), and his ever-complaining spouse (Jada Pinkett Smith). It also stars Loretta Devine as the "sanctified" sister, Darius McCrary as her wayward son, Cedric the Entertainer as a bumbling minister, and Toni Braxton as a buppie who only seems to have it all. The entire cast is excellent, and the music by Kirk Franklin is literally divine. Family tensions supply the laughs, but *Kingdom Come* is ultimately about faith and forgiveness. (1:35) *Century Plaza, Grand Lake, Jack London* (Mead) *Shadow Magic* A dramatization of the arrival of motion pictures in China, Ann Hu's new film simplifies cross-cultural complexities, a tactic that might have worked if *Shadow Magic* conveyed the exhilaration of discovery. But Hu's handsome, overly polite visual style — aiming to re-create the look of turn-of-the-century film sets rather than Beijing at large — can't overcome a script by five writers that provides five times the usual amount of clichés. Representing the West, a drunken Jared Harris blusters his way through inspirational declarations such as, "China doesn't need walls, it needs someone like you to carry this magnificence to the

Continued on page 90

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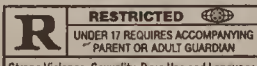
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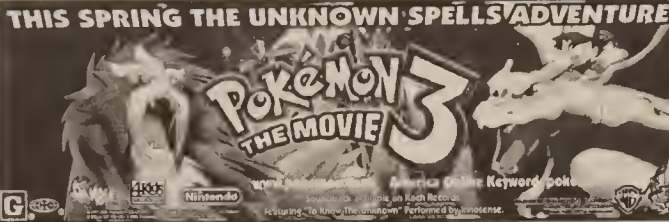
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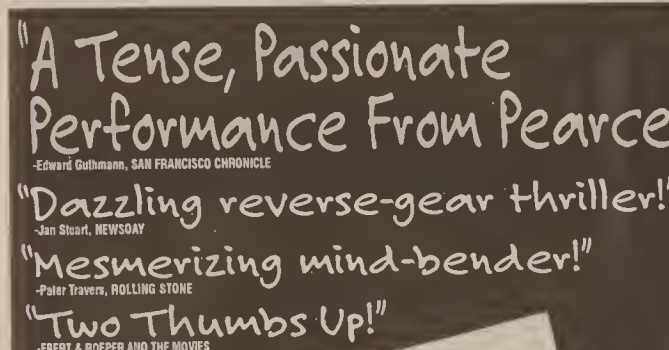
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Ongoing

From page 90

respect and a little lovin'. Say this guy decided to call his version *Breathe, Bitch!* That's what bitter single guy Brian (Bill Bellamy) comes up with one day on the b-ball court, and it's the first joke in Gary Hardwick's *The Brothers* — about four guys (Bellamy, Morris Chestnut, D.L. Hughley, and Shemar Moore) dealing with the age-old love-women-commitment complex — that assures you this isn't gonna be another slick, shallow relationship-obsessed bomb. *The Brothers* leaks out its fair share of Hallmark moments and materialism-gone-mad props, but it's not afraid to tell it like it is and make you laugh like hell in the process. (1:37) Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley, (Gachman)

Chocolat (1:56) California, 1000 Van Ness, Presidio

Cirque du Soleil: Journey of Man (3:38) Metreon Imax

• **Crouching Tiger, Hidden Dragon** Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malfeasance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, Ang Lee's film is a contemplative mood piece that's filled with slam-bang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) Act 1 and II, Balboa, Century Plaza, Emery Bay, Galaxy, Kabuki, Metreon, Piedmont. (Stephens)

• **The Day I Became a Woman** Marzieh Meshkini's debut film is based on three stories by husband and teacher Mohsen Makhmalbaf. In "Havva" (Eve) a girl turns nine and finds her mother and grandmother will no longer let her play with boys. She strikes a bargain for one final hour with playmate Hassan before adopting the chador. "Ahoo" (Gazelle) follows a young married woman in a bicycle race as first her husband, then other male representatives of her tribe, chase her on horseback, pleading with her to return to family life. In the final sequence, "Hours" (Black-eyed beauty), an old woman goes on a shopping spree. Using the exquisite beauty of Kish Island, off Iran's southern coast, as a backdrop, Meshkini grounds these fanciful vignettes in actual social realities, while titling her work to convey a universal female experience. The film is symbolically rich and

Independent women (part 2)

By Patrick Macias

Since Drew and crew eschewed firearms and smoldering same-sex play, you've probably been waiting with bated breath for the first proper *Charlie's Angels* rip-off to arrive from Hong Kong. Produced by former Shaw Brothers queen Mona Fong and cowritten by sleaze-movie monarch Wong Jing, *Martial Angels* would seem to have the potential for greatness. And, as the now-classic *Naked Killer* showed, director Clarence Ford is a master of titillating girls-with-guns fun. A team of seven Hong Kong hot bods — all former members of some briefly seen, preteen rock band — are now high-tech thieves into phone phreaking and jewel nabbing. Cat (Shu Qi) falls for a like-minded bad-boy crook, but their relationship grows complicated when he's kidnapped by the Russian Mafia (played by the kind of "Russians" with South End accents that are familiar to viewers of *Enemy at the Gates*). Before they'll release him, the Russians demand an unusual ransom: top-secret antivirus software developed by the wonderfully named "Megasoft" corporation. To mend Cat's broken heart — and because they need assistance with the heist — the Angels bust a sex-obsessed explosives expert (a clammy Terrance Yin) out of jail, which leads to conflagrations of various sorts and to the moral of the story. To wit: sisterhood is powerful, and all men suck. Meanwhile, though we are teased by the possibility of an affair between Cat and another Angel, the erotic charge that turned *Naked Killer* into a scorcher is largely absent. There's some brief, well-staged action when Cat gets a Franchi SPAS-12 shotgun and the others all play *Strike Force*, but the film seems to lack some essential element of fun and joie de vivre. Not that the eager-to-please cast is to blame: den mother Sandra Ng, who generally steals every film she's in, does wonders with her comic timing; and even old Shu, traditionally the shrill note in the symphony, seems to be mellowing with age. All the same, *Martial Angels* has to be considered something of a wasted opportunity. Let's hope that Columbia Pictures Asia's upcoming *Angels of the Dusk* (set to star Shu and Oscar-show siren CoCo Lee) will be everything that *Martial Angels*, and *Charlie's Angels*, were not.

adeptly shot, and she manages to coax serviceable performances from her largely amateur cast. (1:18) Lumiere. (Robert Avila)

• **The Dish** In July 1969, all eyes were glued to the tube as *Apollo 11* sent the first men to the moon, a global event requiring a plan B. Hence the deployment of the southern hemisphere's largest radio telescope to humble Parkes, a midsize New South Wales burg. Sam Neill plays the telescope's principal resident-scientist whose rather casual work methods do not inspire confidence on the part of NASA's stuffy, by-the-book guest "consultant" (Patrick Warburton). The resulting discord, however, is nothing beside the connipations that grip the town's assorted crackpots, whiners, braggarts, and accidents-waiting-to-happen during this historic moment. Yet

while this portrait of backwater bourgeoisie is often hilarious, director-coscenarist Rob Sitch casts it all in a sweet-natured haze of nostalgic affection. (1:41) Albany, Embarcadero. (Harvey)

The Debut Gene Cajayon's directorial, um, debut transfers John Hughes-ish condensed comic drama to a San Diego zip code, adds a slightly more complex and embattled variation of *The Wedding Banquet*'s intergenerational flavor, and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all the characters are Filipino American. *The Debut*'s wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Tinkling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (1:30) Kabuki. (Huston)

Enemy at the Gates (2:08) California, Century Plaza, Emery Bay, Kabuki, Metreon, 1000 Van Ness.

Exit Wounds (1:41) Colma, Emery Bay, Galaxy, Jack London, Metreon.

15 Minutes (2:00) Jack London, 1000 Van Ness.

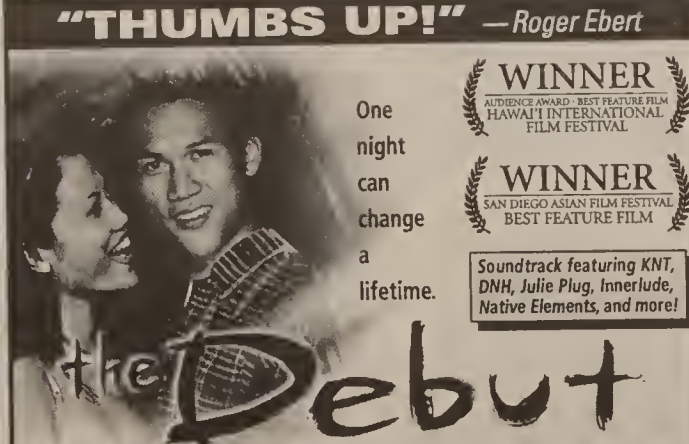
Gladiator (2:30) UA Berkeley.

Gypsy Boys Sort of Groove-goes-to-the-Studio, Brian Shepp's local feature is a breezy look at the lives of some young, gorgeous, variably slutty, and invariably high lads orbiting around the Castro and its clubland outposts. The large ensemble of cuties is divided into two camps: those looking for love and those just looking for a lube job. Naturally, the former lot are hopelessly stuck on flighty representatives of the latter category. There's some modest critical insight directed toward non-stop hedonism's downsides, but mostly *Gypsy Boys* views all this party-partying with celebratory "Well, we're only young once" abandon. Like any one-night stand, it ain't deep. But it is good fun nicely handled, a colorful, fast-paced, often funny insider's look at a whole flock of Peter Pans in full flight. (1:43) Roxie. (Harvey)

Haunted Castle (1:16) Metreon Imax.

Heartbreakers (2:03) Alexandria, Century Plaza, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.

"THUMBS UP!" — Roger Ebert



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Continued on page 94

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Berkeley - Landmark's Shattuck Cinema
Danville - Blackhawk Movies 7
Dublin - Regal Hacienda Crossing 80
Emeryville - United Artists Emery Bay
Fremont - Century Cinema 8
Hayward - Mann Festival Cinema
Martinez - Signature Contra Costa
Oakland - Grand Lake

EAST BAY
Pinole - Century 10
Pittsburg - Brenden Plaza 16
Pleasant Hill - Century 5
Union City - Century 25
PENINSULA Redwood City - Century Park 19
SAN JOSE
Milpitas - Century Great Mall 80
Morgan Hill - Cinema 6

SAN JOSE
Mountain View - Century Cinema 16
San Jose - Century Capitol 6 DI
San Jose - Century 93
San Jose - Century Capitol 16
San Jose - Century Berryessa 10
Santa Clara - AMC Mercado 80
MARIN
Novato - Rowland Plaza
San Rafael - Pacific Northgate Cinemas

NORTH COUNTIES
Fairfield - Edwards Stadium Fairfield
Napa - Century Cinedome 9
Rohnert Park - Rohnert Park 16
Santa Rosa - United Artists Movies
Sebastopol - Sebastopol Cinemas
Sonoma - Sonoma Cinema 4
Vacaville - Brenden Vacaville 16
Vallejo - Century Cinedome
Windsor - Airport Cinema 8

film calendar first runs, rep films, & movie clock

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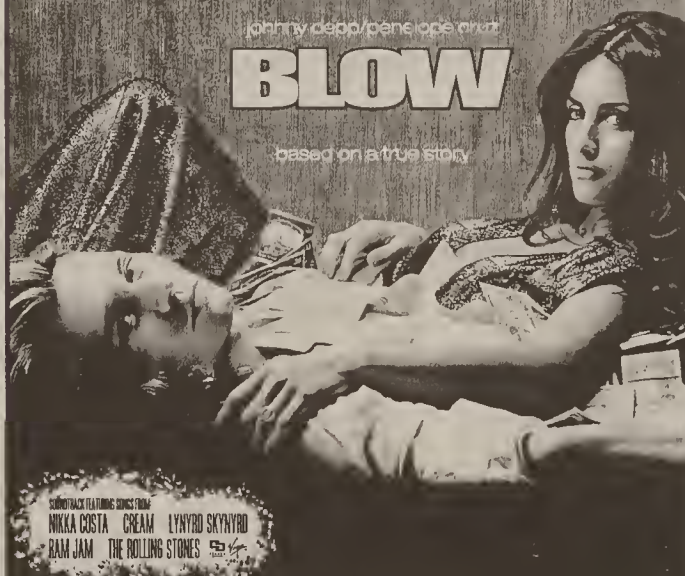
— Sarah Kerr, VOGUE

"Blow" will knock your eyes out. It scorches the screen with a bravado all its own. Smart, sexy, funny and dangerous, this high-wire act is a movie and a half. Johnny Depp steps up to a once-in-a-lifetime role. He's dynamic. Penelope Cruz is a smoldering force of nature. With "Blow," director Ted Demme scores a career high. "Blow" is watched by millions."

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Pinole - Century 10
Union City - Century 25 Union City
Emeryville - United Artists Emery Bay
Berkeley - United Artists Cinema
Oakland - Jack London Cinema
Concord - Brenden Concord 14
Pittsburg - Brenden Pittsburg 16
Antioch - Regal Deer Valley 16
Dublin - Regal Hacienda Cinema
Vallejo - Century Cinedome

EAST BAY
Concord - Solano 2 DI
Moraga - Rheem
SAN JOSE
San Jose - Century 24
San Jose - Century Capitol 16
San Jose - Century Berryessa 10
Mountain View - Century Cinemas 16
Milpitas - Century 20 Great Mall
Santa Clara - AMC Mercado 2D Theatres
San Jose - Capitol 6 DI
Morgan Hill - Cinema
PENINSULA
Redwood City - Century Park 12

MARIN
Corte Madera - Pacific's Cinema
San Rafael - Pacific's Northgate
Fairfax - Cinema West Fairfax
NORTH COUNTIES
Fairfield - Edwards Fairfield Stadium 16
Vacaville - Brenden 16
Napa - Century Cinedome B
Sebastopol - Sebastopol Cinemas
Santa Rosa - Roxie Stadium 14
Healdsburg - Raven Theatre
Windsor - Airport Cinema B
Novato - Pacific's Rowland Plaza
Rohnert Park - Pacific's Rohnert Park 16
Sonoma - Sonoma Cinemas 4

Ongoing

From page 92

Himalaya Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tinle (Thinlen Lhondup) rails against and races against younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) Balboa, Castro, Opera Plaza, Rafael, Shattuck (Huston)

Just Visiting The Americanized remake of France's highest-grossing film, *Les Visiteurs*, finds a noble 12th-century knight (Jean Reno) and his oafish assistant (Christian Clavier) magically transported to modern-day Chicago via a klutzy wizard's screwup. Aided by a comely descendant (Christina Applegate), the duo try to find a way back to their own time and save the future royal lineage ... blah blah blah. This updated version shares the same principal leads, director (Jean-Marie Poiré nee Gaubert) and basic premise as the original, yet no one bothered to realize that, despite boffo box office, the source material wasn't that funny or clever the first time around. The same stale fish-out-of-water jokes (they think a toilet is a bath! Now, that's funny!) are recycled here, creating a sense of déjà vu dullness. American accent or non, *Just Visiting* proves that merde by any other name smells just as stinky. (1:28) Colma, Emery Bay, Kabuki, Metreon, 1000 Van Ness, Shattuck. (Fear) **Malena** (1:44) Four Star.

Martial Arts See Tiger on Beat. (1:24) Four Star.

Me You Them This Brazilian film about a woman living with her three husbands might be the cinematic equivalent of magic realism. There is realism (life in northeastern Brazil looks relentlessly hard, particularly for women) and magic (the extraordinary Regina Casé, who plays Darlene, the woman in question). *Me You Them* is based on a true story, and director Andrucha Waddington uses facts to spin a genuinely sweet, seductive fable. Never deceptive or manipulative, Darlene simply refuses to be constrained by the macho norms of her world; she's filled with a love of life she shares with all, and she's infinitely braver than any of her husbands. *Me You Them* is a celebration of the strength of all women. (1:47) Balboa, Shattuck. (Mead)

Memento Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) Embarcadero, California, Piedmont, Rafael. (Stephens)

The Mexican (2:03) 1000 Van Ness.

O Brother, Where Art Thou? (1:47) Opera Plaza, Shattuck.

Pokemon 3 (1:33) Colma, Grand Lake, Kabuki, Metreon, 1000 Van Ness, Shattuck, Stonestown.

Pollock A dim gallery of Actors Studio semistar turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock*'s presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's

film

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THIS WEEKEND BE BOLD. BE BRAVE. *Be Bridget!*

NEWSWEEK raves:

"TREMENDOUSLY FUNNY!"

Renée Zellweger triumphs! Hugh Grant is hilarious!" – Jeff Giles

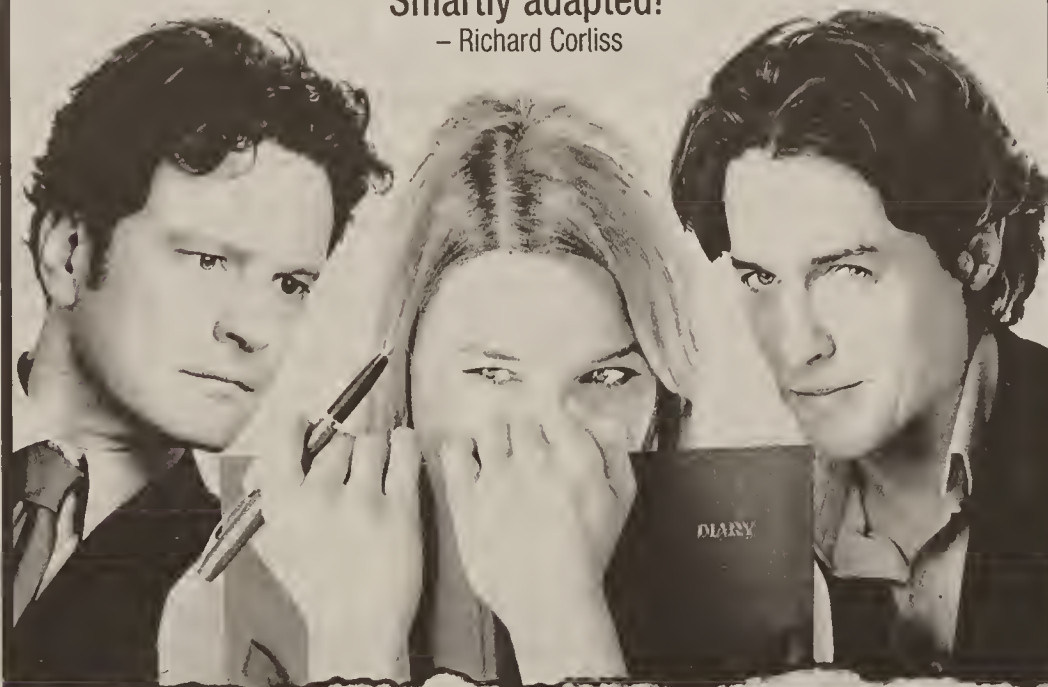
TIME raves:

"A VERY ROMANTIC ROMANTIC COMEDY!"

A tale of comic good sense and poignant sensibility...

Smartly adapted!"

– Richard Corliss

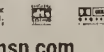
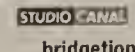
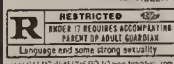


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Berkeley, United Artists Movies
Danville, Blackhawk Movies 7
Dublin, Regal Cinemas Hacienda Crossing 20
Newark, Century Cinedome 7
Oakland, Signature Jack London Cinema
Orinda, Renaissance's Orinda
Pinole, Century 10
Pittsburg, Brenden 16

Pleasant Hill, Century 5
Union City, Century 25
PENINSULA
So. San Francisco, Century Plaza 10
Redwood City, Century Park 12
SAN JOSE
Campbell, Plaza 4
Los Gatos, Los Gatos
Milpitas, Century 20 Great Mall
Morgan Hill, Cinema 6

Mtn. View, Century Cinema 16
San Jose, AMC Saratoga 14
San Jose, Century 10 Berryessa
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
MARIN
Fairfax, Cinema West Fairfax
Larkspur, Century Larkspur Landing
Novato, Pacific's Rowland Plaza
San Rafael, Pacific's Regency

NORTH COUNTIES
Fairfield, Edwards Fairfield Stadium 16
Healdsburg, Raven
Napa, Century Cinedome
Rohnert Park, Pacific's Rohnert Park 16
Santa Rosa, Airport Cinema
Santa Rosa, Roxy Stadium 14
Sebastopol, Cinema West Sebastopol
Vacaville, Brenden 16
Vallejo, Century Cinedome

film rep clock calendar repertory theater schedules

Lederhosen lessons: Dorris Dörrie's *Enlightenment Guaranteed* (2000) opens Fri/13 at the Castro and the Rafael Film Center.



Schedules are for Wed/11 through Tues/17 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Camille Claudel (Nuytten, 1989) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$5. "Paper Tiger Screening" Thurs, 8. Films exploring themes of community. "Indymedia" (\$5-10) Fri, 8. Video news program about community-based political organizing. "Other Cinema": "Animal Charm in the House" Sat, 8:30. Video cabaret show by Rich Bott and Jim Fetterley. "South Asian Film Series": "The Bhangra Wrap" (Sikand, 1994) and "I'm British, But..." (England, 1990) Sun, 2. "punknotrock tour": Magic City (Wilson) with shorts and a live performance by Andy Cigarettes Mon, 8.

CASTRO 429 Castro; 621-6120. \$4.50-7. Himalaya (Valli, 2000) Wed-Thurs, 2, 4:30, 7, 9:30. Enlightenment Guaranteed (Dörrie, 2000) Fri/13-Wed/18, 7, 9:30 (also Wed, Fri-Sun, 2, 4:30).

CLAY THEATRE 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts": The Fifth Element (Besson, 1997) Sat, midnight.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$5-8. Secrets of Silicon Valley (Snitow and Kaufman, 2001) Wed, 7:30. Don't Look Back (Pennebaker, 1967) Wed, 9. Berlin, Symphony of a Great City (Ruttman, 1927) Thurs-Sat, 7:30. With live accordion accompaniment and short. After the Fall (Black and Sandig, 1999) Thurs-Sat, 9:30.

ISTITUTO ITALIANO DI CULTURA 425 Washington, Ste 200; 788-7142. \$3. "Pirandello: a celebration": Sei Personaggi in Cerca D'Autore (De Lullo, 1970) Tues, 6. Filmed performance of play by Italian author Luigi Pirandello, in Italian.

JAPAN INFORMATION CENTER 50 Fremont, Ste 2200; 356-2464. Free. • "Options for Women at Mid-Life" with "Choice for Men Approaching Age 60" Wed, noon.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": The Lady Vanishes (Hitchock, 1938) Fri, 6:30. Discussion precedes film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": Breathless (Godard, 1959) Wed, 3. "Film and Video by Jem Cohen": • Lost Book Found (1996) and Amber City (1999) Wed, 7:30. "The

Films of Julio Medem": Cows (1991) Fri, 7:30; The Red Squirrel (1993) Fri, 9:30; Earth/Tierra (1995) Sat, 7; Lovers of the Arctic Circle (1998) Sat, 9:25. "Film and Video Makers at Cal": "Lost and Found: Documentaries from the Graduate School of Journalism" Sun, 5:30. "Classics of the Chinese Cinema": A City of Sadness (Hou, 1989) Mon, 6. "Alternative Visions": "Light Spill" Tues, 7:30. Short avant-garde films.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. Himalaya (Valli, 2001) Call for times. Memento (Nolan, 2000) Call for times. Enlightenment Guaranteed (Dörrie, 2000) Fri/13-Thurs/19, call for times. "Short and Sweet: Short Films from Germany": "Love and Other Cruelties" Tues, 7; "Politics? Politics!" Tues, 7.

RED VIC 1727 Haight; 668-3994. \$3-6.50. George Washington (Green, 2000) Wed, 2, 7:15, 9:15. A Hard Day's Night (Lester, 1964) Thurs-Sat, 7:15, 9:15 (also Sat, 2, 4). The Umbrellas of Cherbourg (Demy, 1964) Sun, 2, 4, 7:15, 9:15. Pink Floyd The Wall (Parker, 1982) Mon, 7:15, 9:25. One Day in September (MacDonald, 1999) Tues/17-Wed/18, 7:15, 9:15 (also Wed/18, 2).

ROXIE 3117 16th St; 863-1087. \$3-7. Gypsy Boys (Shepp, 2000) Wed-Thurs, 7 and 9:15 (also Wed, 2, 4:30). Wadd: The Life and Times of John C. Holmes (Paley, 2000) Fri/13-Thurs/19, 7, 9:30 (also Sat-Sun, Wed, 2, 4:30).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "Pinpointing Nature: Films by Diane Kitchen, Marcelle Thirache, Rose Lowder, and Marie Menken" Thurs, 7:30. San Francisco Art Institute, 800 Chestnut. Zvenyhora (Dovzhenko, 1928) Sat, 7:30.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Saving the Earth": Toxic Racism (1993) Thurs, noon.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "America Becoming: A Charles Burnett Retrospective": Killer of Sheep (1977) with "When It Rains" (1995) Fri, 8; To Sleep with Anger (1990) Sat, 8; Finding Buck McHenry (2000) Sun, noon (free); Selma, Lord, Selma (1996) Sun, 2. Burnett in person at Fri and Sat screenings. "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. ♦

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PHOTO BY ALEX BAILEY



Pole position: Renée Zellweger looks for love in all the wrong places in *Bridget Jones's Diary*.

'Bridget Jones's Diary'

Walk away, Renée

The creators of *Four Weddings and a Funeral* and *Notting Hill* have mastered the art of turning British romantic comedies into American-market megahits. This time they're armed with Helen Fielding's best-selling *Bridget Jones's Diary*, about a neurotic, crisis-prone single woman in her 30s who takes notes more than she takes action. First-time feature director Sharon Maguire (a real-life pal of Fielding's) follows the established recipe for success to a T, down to the casting of Hugh Grant (winking, flirting, occasionally shirtless) and an American star (Renée Zellweger, sporting a terribly flawed English accent). Those who relish their copies of Fielding's novel will be pleased that the movie remains faithful to the spirit of the book. With the help of Zellweger's dear-diary narration, the film captures the essence of the paperback heroine's borderline-breakdown psyche as she searches for a meaningful job, faces her fears of spinsterhood, and weathers her bizarre relationship with her mother. Even more important to Ms. Jones: her weight and finding a mate — will it be her bad-boy boss (Grant) or the brooding Mark Darcy (Colin Firth)? — and Zellweger brings Bridget's hang-ups, preoccupations, bad habits, and zealous obsessions vividly to life. Perhaps the actress can relate, after her own Jonesesque crusade to pile on extra pounds for the role. However, anyone expecting to see a portly star light up the screen will be disappointed to see that Hollywood's idea of an overweight woman is just a skinny gal in a push-up bra and baggy clothing. Ultimately, the film's biggest drawback is also the novel's biggest flaw — namely, Bridget's tiresome find-Mr.-Right-and-everything-will-be-perfect worldview. But if all you require is a funny, if predictable, lookin'-for-love tale, *Diary* accommodates with a quick fairy-tale fix. (Sabrina Crawford)

EMPIRE **7 P** West Portal/Vicente. 661-2539. Along Came a Spider 11:45a, 2:45, 5:30, 8, 10:30. Bridget Jones's Diary (starts Fri) 11:30a, 2:15, 4:50, 7:30, 10:15. Enemy at the Gates Wed-Thurs, 11:30a, 2:10, 4:50, 7:30, 10:10. Someone Like You noon, 2:30, 5:15, 7:45, 10.

FOUR STAR Clement/23rd Ave. 666-3488. A Chinese Ghost Story Thurs, noon, 3:55, 7:50; Fri, 9:45. Chocolat Fri-Tues, 12:15, 2:30, 4:45, 7, 9:15. 15 Minutes Wed, 3:40, 9:30. In the Mood for Love Fri-Tues, 12:15, 3:55, 7:35. Jerome Wed, 1:55, 7:45; Thurs, 1:55, 9:40. Malena Wed-Thurs, 12:10, 3:55, 7:40; Fri-Tues, 2:05, 5:45, 9:25 (Fri, no 9:25 show). Martial Angels Wed, 2:05, 5:50, 9:35. State and Main Wed-Thurs, 5:50 (also Wed, noon). Sword Stained with Royal Blood Thurs, 1:55, 5:55, 9:45.

GALAXY & **7** Sutter/Van Ness. 474-8700. Call for times. The Brothers, Crouching Tiger, Hidden Dragon, Exit Wounds, Someone Like You.

KABUKI 8 & **7 P** Post/Fillmore. 931-9800. Call theater for show times. The Brothers, Crouching Tiger, Hidden Dragon, The Debut, Enemy at the Gates, Heartbreakers, Just Visiting, Pokémon 3, Spy Kids, Tomcats.

LUMIERE & **7 P** California/Polk. 352-0810. Before Night Falls 6:30, 9:20 (also Fri-Sun, 12:30, 3:30; Tues, no 6:30 show). The Day I Became a Woman 5:10, 7:10, 9:10 (also Fri-Sun, 12:50, 2:55). Hit and Runway Wed-Thurs, 5, 7:15, 9:30. Requiem for a Dream Wed-Thurs, 5:15, 7:30, 9:45. Strange Fits of Passion (starts Fri) 5, 7, 9 (also Fri-Sun, 12:40, 2:45).

METREON & Fourth St/Mission. 369-6200. Call theater for show times. All Access (Imax), Along Came a Spider, Blow, The Brothers, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Enemy at the Gates, Exit Wounds, Haunted Castle (Imax), Heartbreakers, Just Visiting, Pokémon 3, Someone Like You, Spy Kids, The Tailor of Panama, Tomcats, Traffic.

METRO Union/Webster. 931-1685. Call for times. Along Came a Spider.

1000 VAN NESS & **7 P** 1000 Van Ness. 931-9800. Call theater for show times. Along Came a Spider, Blow, Chocolat, Enemy at the Gates, 15 Minutes, Heartbreakers, Just Visiting, The Mexican, Pokémon 3, Spy Kids, The Tailor of Panama, Tomcats, Traffic.

OPERA PLAZA & **7** Van Ness/Golden Gate. 352-0810. Billy Elliot Wed-Thurs, 2:40, 5:10, 7:35. Himalaya Fri-Sun, 1:30, 7:30; Mon-Tues, 3, 7:50. In the Mood for Love Wed-Thurs, 3, 5:30, 7:40. O Brother Where Art Thou? Fri-Sun, 1:20, 4:20, 7:20, 9:45; Mon-Tues, 2:50, 5:20, 7:45. Requiem for a Dream Fri-Sun, 4:30, 9:50; Mon-Tues, 5:30. The Taste of Others Wed-Thurs, 2:50, 5:20, 7:30; Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:30, 5, 7:30. The Widow of Saint-Pierre Wed-Thurs, 2:30, 5, 7:30; Fri-Sun, 1:10, 4:10, 7:10, 9:40; Mon-Tues, 2:40, 5:10, 7:40.

PRESIDIO **7** Chestnut/Scott. 922-1318. Bridget Jones's Diary (starts Fri) 12:15, 2:45, 5:15, 7:55, 10:15. Chocolat Wed-Thurs, 1:30, 4:20, 7, 9:35.

STONESTOWN & **7 P** 19th Ave/Winston. 221-8182. Call theater for times. Pokémon 3, Tomcats.

VDGUE **7** Sacramento/Presidio. 221-8183. Call for times. Traffic.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE & **7 P** 3200 Grand, Oakl. 452-3556. The Brothers Wed-Thurs, noon, 2:15, 9. Chocolat Wed-Thurs, 12:45, 3:45, 6:30, 9:15. Heartbreakers Wed-Thurs, 1, 4, 7:15, 9:45. Joe Dirt 12:15, 2:35, 4:45, 7:15, 9:15. Josie and the Pussycats noon, 2:15, 5, 7:30, 9:45. Kingdom Come Wed-Thurs, 1, 3:30, 6, 8:15, 10:20; Fri-Tues, 11:35a, 1:40, 3:45, 6:10, 8:15, 10:20. Pokémon 3 Wed-Thurs, 12:15, 2:30, 4:45, 7; Fri-Tues, 11:45a, 2, 4, 6. Traffic Wed-Thurs, 4:30, 7:45; Fri-Tues, 8.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 453-1320. Call for

times. Along Came a Spider 11:30a, 2:05, 4:45, 7:30, 10:15. Blow Wed-Thurs, 11a, 1:55, 4:50, 7:45, 10:40; Fri-Tues, 11:05a, 1:55, 4:45, 7:50, 10:45. Bridget Jones's Diary (starts Fri) 11:35a, 2, 4:40, 7:20, 9:55. The Brothers noon, 2:25, 5:15, 7:55, 10:35. Enemy at the Gates Wed-Thurs, 1:05, 4:05, 7:05, 10:10. Exit Wounds Wed-Thurs, 2:15, 4:55, 7:35, 10:05; Fri-Tues, 7:35, 10:05. Just Visiting Wed-Thurs, 12:10, 2:40, 5, 7:20, 9:45; Fri-Tues, 12:10, 2:40, 5:05. Kingdom Come Fri-Tues, 11a, 11:45a, 1:30, 2:15, 4:15, 5, 7, 9:45, 10:30. See Spot Run Wed-Thurs, 11:35a. Someone Like You Wed-Thurs, 11:10a, 1:50, 4:35, 7:15, 9:50; Fri-Tues, 11:15a, 1:50, 4:35, 7:15, 9:50. Spy Kids Wed-Thurs, 11:05a, 1:35, 4:10, 7, 9:30; Fri-Tues, 11:10a, 1:45, 4:30, 7:10, 9:35. Tomcats Wed-Thurs, 12:15, 2:50, 5:30, 8, 10:25.

PARKWAY 1834 Park, Oakl. 814-2400. Before Night Falls Wed, 6:30; Thurs, 6; Fri-Tues, 7. Best in Show Wed-Tues, 9:45. Chocolat Fri, Mon-Tues, 6:30, 9:15; Sat-Sun, 6, 9 (also Sat, 3). Curse of the Demon with Chapter One of the Shadow Thurs, 9:15. 15 Minutes Wed-Thurs, 7. Gladiator Wed 9:15. Pretty in Pink Sat, 3:30. The Rocky Horror Picture Show Sat, midnight.

PIEDMONT **7** Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon 6:30, 9 (also Fri-Sun, 1:15, 4). Memento 7, 9:30 (also Fri-Sun, 1:20, 4:30). The Tailor of Panama 6:45, 9:10 (also Fri-Sun, 1:30, 4:15).

Berkeley area

ACT I AND II **7 P** Center/Shattuck, Berk. 843-3456. Crouching Tiger, Hidden Dragon 7, 9:50 (also Sat-Sun, 1, 4). The Widow of Saint-Pierre 7:10, 9:40 (also Sat-Sun, 1:10, 4:10).

ALBANY & **7** 1115 Solano, Albany. 843-3456. The Dish 6:45, 9:15 (also Fri-Sun, 1:30, 4:15). Pollock 6:30, 9 (also Fri-Sun, 1:15, 4).

CALIFORNIA **7 P** Kirtledge/Shattuck, Berk. 843-3456. Chocolat 6:45, 9:15 (also Fri-Sun, 1:40, 4:10). Enemy at the Gates 7, 9:30 (also Fri-Sun, 1:30, 4:20). Memento 7:15, 9:40 (also Fri-Sun, 1:50, 4:30).

ELMWDDD 2966 College, Berk. 649-0530. Malena Fri-Tues, 7:30 (also Sat-Sun, 1:20, 3:15). The Mexican Fri-Tues, 9:10 (also Sat-Sun, 3:40). Quills Wed-Thurs, 4:10, 9:30; Fri-Tues, 5:05, 9:20. Requiem for a Dream 5, 9:40 (also Sat-Sun, 12:20). Shadow of the Vampire Wed-Thurs, 4:50, 9:40. Thirteen Days Wed-Thurs, 6:45 (also Wed, 1:30). Wonder Boys 7:20 (also Wed, Sat-Sun, 2:40). Yi Yi Wed-Thurs, 6:30 (also Wed, 1); Fri-Tues, 6 (also Sat-Sun, 12:30).

EMERY BAY & **7 P** 6330 Christie, Emeryville. 420-0107. Call for times. Along Came a Spider, Blow, The Brothers, Crouching Tiger, Hidden Dragon, Enemy at the Gates, Exit Wounds, Just Visiting, See Spot Run, Someone Like You, Spy Kids, Tomcats.

OAKS & **7** 1875 Solano, Berk. 526-1836. Malena Wed-Thurs, 7:15. The Mexican Wed-Thurs, 9:15. Someone Like You Fri-Tues, 7:30, 9:30 (also Fri-Sun, 12:15, 2:30, 5). Spy Kids 7, 9 (also Fri-Sun, noon, 2:15, 4:30).

ORINDA & **7** 4 Orinda Theater Square, Orinda. 254-9060. Bridget Jones's Diary (starts Fri) 7:15, 9:35 (also Fri-Sun, 11:45a, 2:15, 4:45). Crouching Tiger, Hidden Dragon Wed-Thurs, 7, 9:30. Spy Kids Fri-Tues, 6, 8, 9:45 (also Fri-Sun, noon, 2, 4). The Tailor of Panama 7, 9:30 (Fri-Tues, 9:20 show replaces 9:30 show) (also Sat-Sun, 1, 4:15).

SHATTUCK CINEMAS & **7** 2230 Shattuck, Berk. 843-3456. Before Night Falls 1:50, 5, 8. Best in Show Wed-Thurs, 9:45; Fri-Tues, 8:15. Billy Elliot 1, 3:30, 6, 8:30 (Sat-Sun, no 1 show). Himalaya 2, 4:30, 7:10, 9:30. Hit and Runway Wed-Thurs, 1, 5:30, 9:50. Joe Dirt 12:55, 3, 5:10, 7:15, 9:40. Just Visiting Wed-Thurs, 1:05, 3:10, 5:15, 7:20, 9:25; Fri-Tues, 2:05, 4:15. Me You Them Wed-Thurs, 3:05, 7:40; Fri-Tues, 1:45, 6:45. O Brother, Where Art Thou? 1:55, 4:20, 6:55, 9:20. Pokémon 3 Wed-Thurs, 1:10, 3:15, 5:20, 7:30; Fri-Tues, 1:30, 3:45, 6. See Spot Run Sat-Sun, 1. Shadow Magic (starts Fri) 1:40, 4:10, 7, 9:25. The Tailor of Panama 2:10, 4:40, 7:05, 9:35. Tomcats Wed-Thurs, 2:30, 4:45, 7, 9:10. Widow of Saint-Pierre Fri-Tues, 6:20, 8:45. You Can Count on Me Fri-Tues, 4:15, 9:15.

UA BERKELEY **7** 2274 Shattuck, Berk. 843-1487. Call for times. Along Came a Spider, Blow, The Brothers, Gladiator, Heartbreakers, Someone Like You, Traffic.

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at a sneak preview in SF together on Tuesday, April 17th. I'll send you your pass (good for two) and we'll see how it goes from there.

Send your response (in a SASE) to:

THE LOW DOWN

SFBG

520 Hampshire St.

San Francisco, CA 94110

If you are the one...movie and dinner for two at **FIRST CRUSH** (101 Cyril Magnin) are on me, so we can get to know one another better.

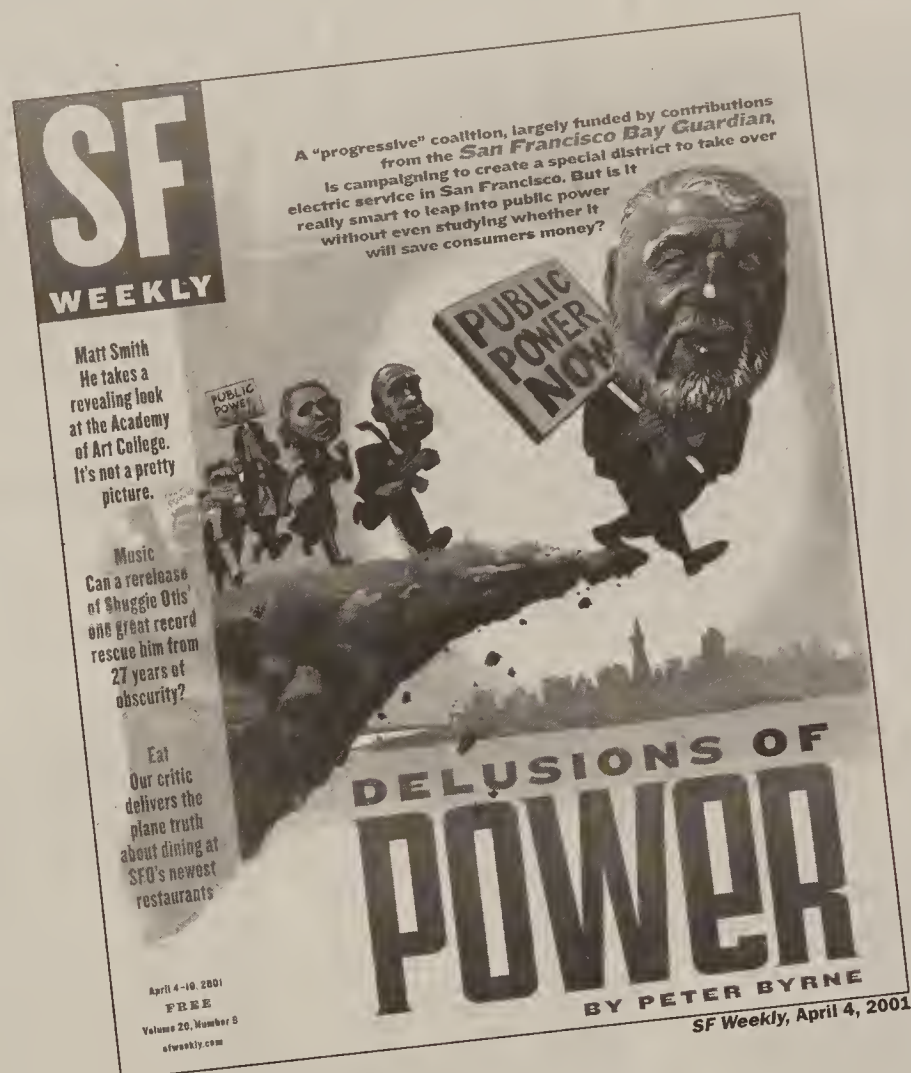
I will only take responses up to Friday April 13th.

You can also log onto the sfbg.com website and go to the TicketStub Club page to get tickets. While supplies last.

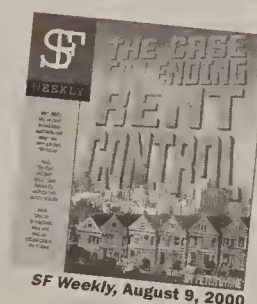
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Please note: Passes received through this promotion do not guarantee you a seat in the theater. Seating is on a first come first serve basis. Except for members of the reviewing press, theater is overbooked to ensure a full house. No admittance once the screening has begun. All federal, state and local regulations apply. A recipient of tickets assumes all risks related to use of ticket, and accepts any restrictions required by the ticket provider. Shooting Gallery, The San Francisco Bay Guardian and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with the use of the prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible, if for any reason, winner is unable to use higher level in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local laws are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors, their employees & family members and their agencies are not eligible. NO PHONE CALLS.

"the low down" opens in theatres on Friday, April 20th.



They opposed rent control
(and affordable housing for working-class San Franciscans)



They opposed Prop. L

(and the preservation of the local arts, music, and cultural scene)

And now they oppose the MUD

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In War Of Words

-San Francisco Chronicle, April 9, 2001

PG&E baffler

-The Examiner (San Francisco), April 8, 2001

Davis gives up fight
against rate hikes

-The Mercury News, April 6, 2001

PG&E Files for Bankruptcy

\$9 billion in debt, firm abandons bailout talks with state

-San Francisco Chronicle, April 7, 2001

RECORD RATE HIKE SET IN CALIFORNIA

46% Rise in Electricity Prices

-The New York Times, March 28, 2001



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FREE HIRING EVENT!
Your resume gets you in!

**Wednesday, April 11,
4:00 p.m. – 8 p.m.**

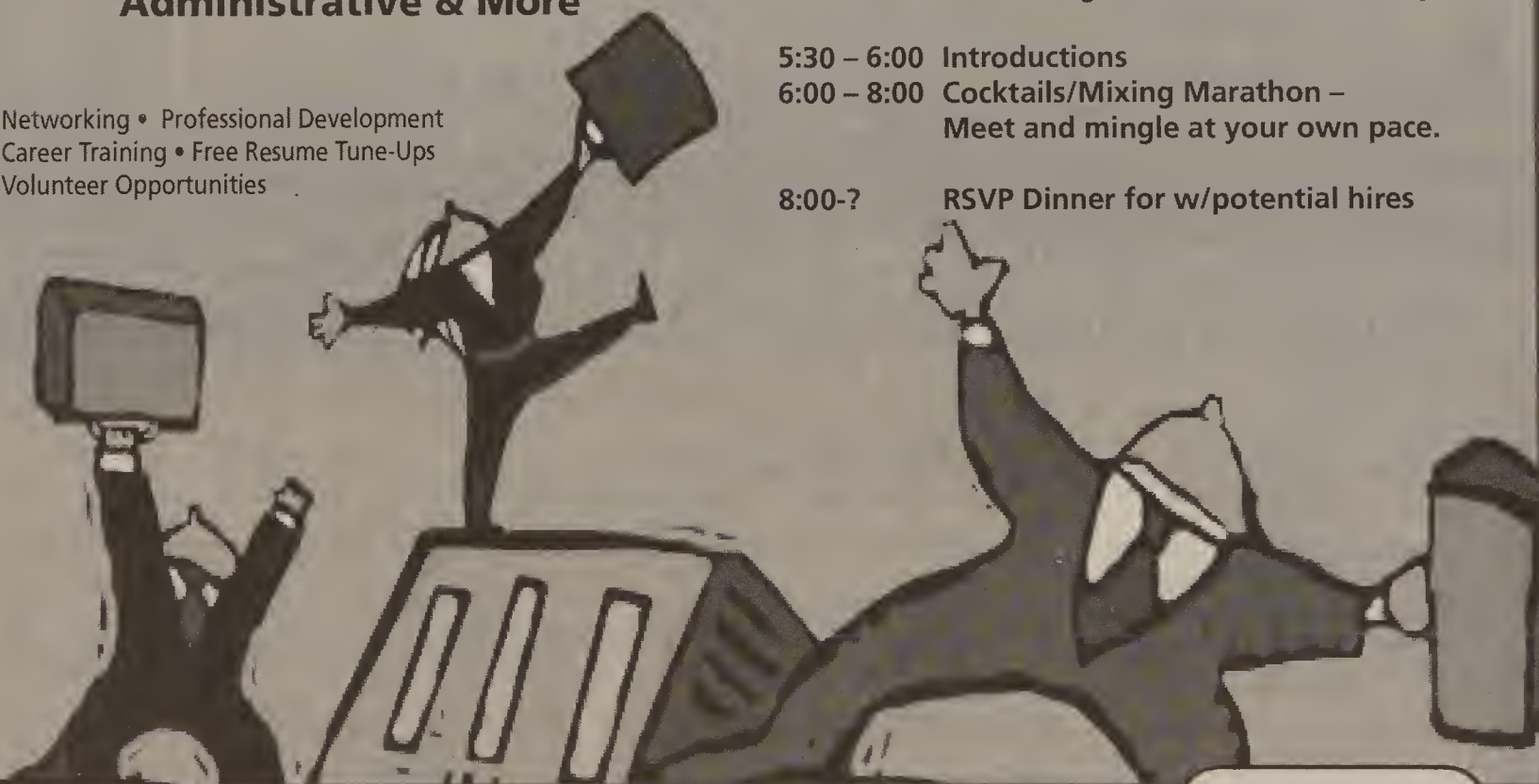
Venture Frogs, 1000 Van Ness Avenue, SF
\$1/per hour parking with validation

4:00 – 5:30 Career Development Seminars
"Recruiting Talent in 2001" for HR pros.

5:30 – 6:00 Introductions

6:00 – 8:00 Cocktails/Mixing Marathon –
Meet and mingle at your own pace.

8:00-? RSVP Dinner for w/potential hires



THE SAN FRANCISCO BAY

GUARDIAN

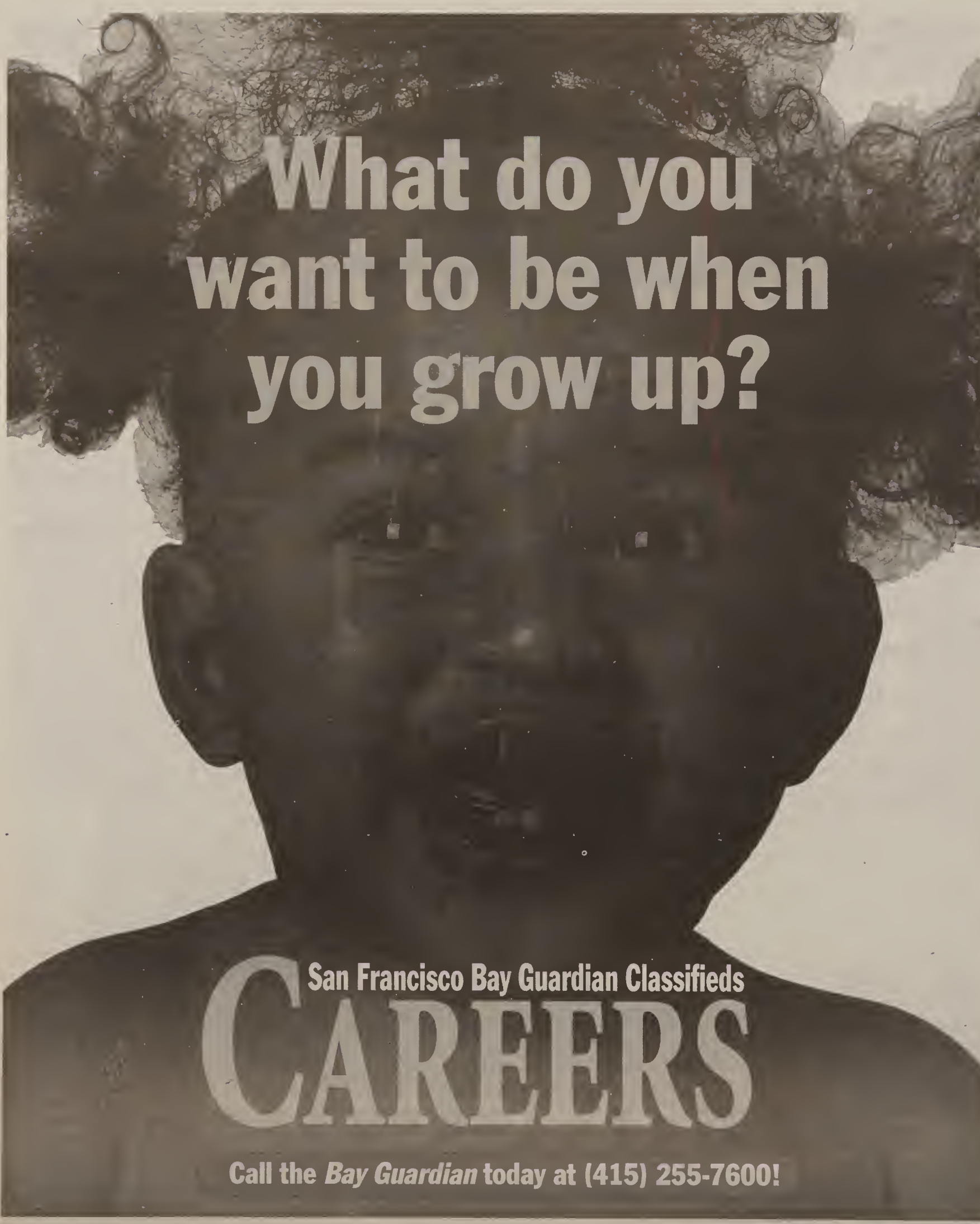


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With an ad in **Feast!**, at
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Our Spring 2001 Menu Guide publishes on April 25th.

Feast! will feature menus from San Francisco and Bay Area restaurants, along with a detailed map of their locations. This drawer-size supplement will be inserted into all 156,000 copies of the Bay Guardian and be seen by more than 310,000 readers. Make sure your message is seen by this audience time and time again as they refer back to Feast to feed their insatiable appetites!

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Wednesday, April 25

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QUEEN SEEMS KING
Sexy, think S&F, 18, seeks attractive S&M, 18-25, for friendship first, possible LTR. Looking to fulfill your fantasies. ♣9917

YES AND KNOW
SWF, 31. All you know about me is that I'm adventurous, bright, passionate, and love laughing and learning. All I know about you is that you're curious enough to read this ad. Let's talk and learn more. ♣9889

INTERESTING EVENING
Fun-loving, easygoing, honest 8F, 33, 5'6", medium build, enjoys life. Seeking emotionally secure SM for interesting night on the town. ♣9886

INTELLIGENT WOMAN
Full-figured, attractive 8F, 43, student, loves writing, reading, movies, theater, concerts, shopping. Seeking attractive, intelligent, secure male with a sense of humor, for dating. ♣9897

CAPRICORN
Beautiful, intelligent, sexy SWF, 38, seeks tall S&M, 39-50, with blue or green eyes, spiritually aware, good lover, looking for special to share life/soulmate. ♣9871

IN-CON-CIEV-ABLE!
BIAF, dyed/pierced attemachick, seeks cool fun great friendships, or a fantastic, fun, crazy, romantic connection with one in a thilion! ♣9861

LIFE'S ADVENTURES
Sexy, smart, strong, successful 8F, 33, 5'8", 126lbs, adventurous, athletic, fun, spiritual, stylish (80s or 90s), well-traveled, addiction-free, great communicator, into salsa/jazz, cooking, great food. Seeking same in a tall, dark, and handsome package, 32-42. Race open. ♣9854

EMPHASIS-PASSION
Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. ♣8321

RADIANT, RETRO REDHEAD
SWF, youngish 50, 5'4", fit, slender, very attractive, self-sufficient, straightforward; good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. ♣8327

"OUTLAW" BRIDGE
Alternate fourth(s), 22-SS, sought for 20 year ongoing Thursday night college-style game. Sense of humor essential. Enjoyer of music, politics, and travel appreciated. Rusty ok. ♣982S

QUALITY WOMAN
Petite, sexy, intelligent 8F, 30s, likes music, sports, traveling. Seeking WPM, financially secure, for sensual, monogamous relationship. Must be D/D-free. ♣9804

CREATIVE SPIRIT
Spiritual, health conscious SF, artist, into nature walks, movies, museums. Desires to meet SM, 40+. ♣9813

EBONY GODDESS!
Beautiful, outgoing, intellectual, PhD student. Stunningly, traffic-stopping looks. Seeking generous gentleman for fine dining, shopping, and wild times. No strings. ♣9814

ASIAN
Nice lady desired by imaginative international gentleman, 40, professional (lived throughout Asia). Seeking sensitive and intimate monogamous relationship. Let's share nature, art, travel, wine... ♣9836

SEXY TRIPLE DS...WANNA TASTE?
8F, 5'2", 145lbs, 44000, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? ♣966S

JEWISH CHER TYPE
50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. ♣S487

DANCE WITH ME
Petite SF, 54, blonde/blue, seeks experienced partner only, 45+, with passion for dancing. Let's have fun! ♣9673

WHAT'S YOUR ITINERARY?
SWF, 41, native San Franciscan, seeks friend and more to explore local sites: R&B clubs, walking trails, observatory. Enjoy good food, excellent conversation. N/S, N/Drugs. Lifelong Giant's fan. Have dancing shoes, hiking boots, sandals all ready to go. ♣9628

WANTED: NICE GUY
East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. ♣6989

EBONY PRINCESS
Very attractive, honest, passionate 8F, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. ♣8433

ABSURD WRITER GIRL
Foxy SWF, 34, N/S, enjoys books, food, music, outdoors. Seeking dangerously intelligent SWM, 28-38, smushy-smushy art boy for hilarity, solace, moonstruckness, possible LTR. ♣9886

CAN I SPOIL YOU?
Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. ♣9606

ATTENTION
Anyone who would like to have an interesting evening, please call. ♣9585

LOOKING FOR SOMEONE SPECIAL...
Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... ♣8145

HAZEL EYES AND HIGH IDEALS
Pretty, witty writer with hazel eyes and high ideals, seeks LTR with stable man, 45-55. My interests: progressive politics, film, art, gardening, comedy. East Bay. ♣8269

CARAMEL-TANNED AFRICAN BEAUTY
Desirable, feminine, youthful, petite, educated, personable, internationally and multiculturally diverse, with a quality lifestyle, seeks gentleman for friendship, possible long-term companionship. 38-50, 5'3", honest, respectful, compassionate, well-groomed, physically fit, health conscious, educated, racially and ethnically diverse, confident, independent thinker, risk-taker, financially successful, N/Drugs, N/S, light drinker. ♣9574

LOVE IT ALL
Cute 8F, 37, seeks educated, mature, communicative WPM, 40-SS, who's full of life, for beneficial relationship. No games or drama wanted. ♣9578

CUTE ASIAN
SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! ♣9456

PARTY DOGS ONLY
Fun, outgoing, laid-back, slim, busty SWF, late 30s, accustomed to being spoiled by SWM party dogs with similar interests, open-minded, non-judgmental, responsible like me (part time job M-Th), smokers, drinkers, parties, welcome to join a wild weekend... ♣9435

COMPLEX, CAPTIVATING WOMAN
Seeking leftist partner, 50s, to explore wilderness canyons and the labyrinths of our minds, to soothe each others wounds and rejoice in our triumphs. We are compassionate, humorous, seekers of self-knowledge, playful, tender, and wise. ♣9441

WHIP APPEAL
Seeks her man. Slim, lovely SF, 5'9", into cafes, film, architecture. Seeking healthy, active, educated man, 29-39, N/S, N/Drugs. Be emotionally secure. ♣9443

EVENING OF ECSTASY
Fulfill your sexual desires and needs. Let me please you. Generous gentlemen only, please. Will travel to you. ♣9448

WEEKENDS ONLY PLEASE!
Slender, buxom, attractive SWF, young 39, brown/brown, extremely sensual, classy, seeks financially accomplished, helpful-hearted SWM, who needs/desires, discreet, reliable, feminine companion/friend, LTR. ♣9429

BE MY ARTISTIC ENDOEVAR
Athletic, energetic SF, 33, enjoys romantic dinners, walks on the beach, socializing with friends. Seeking SM with similar interests for dating. ♣9529

CASTING CALL
Comely JPF, European sensibility, eight-year-old understudy, seeks leading man, 45-58, smart, tender-hearted, communicative, like me! ♣9423

JUST WANNA HAVE FUN
Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing SM for friendship first. ♣842S

MODEL'S COSMETIC SURGEON
said I'd look 15 years younger... Busty, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. ♣8488

IS THIS YOU?
Oatless Oiva, 28, seeks fun, intelligent sparring partner. Young urban professional diva of color, loves hip hop. Seeking charming, fun, art/music-loving man of color, 28-35. ♣9216

JUST ME
Shapely 8F, 49, 5'4", 150lbs, brown/brown, light complexion, enjoys sunshine, spring and summer, walks in parks, picnics, beaches. Seeking male, similar age and interests. ♣9321

SWEET AND SHY
Curvy, shy, warm, outgoing, gentle, peaceful SF, 49, 5'4", 135lbs, brown/brown, with fun with humor, likes art, dancing, reading. Seeking a man who can laugh at himself. ♣9323

68 YEAR-OLD GEMINI
SF seeks tall, older black male who is interested in travel. ♣9207

FULLILL LING A FANTASY
8F seeks two males to fulfill a fantasy of being with two guys at the same time. ♣9189

WOOHIN' PA NUB
Old-school girl, 22, seeks another punk rocker or skater to check out the scene with. Art student, believe in fate, silly sense of humor, smoker. ♣9051

GREEN GODDESS
Tall, attractive, slender goddess, 36, 5'10", sensual, open, vivacious, educated, seeks tall, kind, accomplished, communicative SWM, 35-45, to share pleasures, possible LTR. ♣9048

SEEKING WEALTHY GENTLEMAN
Discreet 8F, 40s, seeks wealthy, financially secure SWM, 35-70, for fun, lunch and more. No games please. ♣9164

RING MY BELL
Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great together, we'd be spectacular! ♣8835

F SEEMS INTELLIGENT M
SWF, 40, no children, N/S, with both a creative side and a pedestrian side. Seeking intelligent man, 35-45, who can appreciate a quirky girl. ♣9024

UP & DOWN 2/24
Me: tall, buxom blonde in black. You: tall, broad-shouldered male in light blue. You tried to save me. Drinks? ♣9131

SOUTHERN BEAUTY
Sweet and smart, looking for mature, sensitive and generous gentleman, for fun, adventures and possible LTR. ♣887S

I DOUBT DO DARE YOU...
Eclectic, electric, low-maintenance, multi-talented SWM, 39, 6'2", 180lbs, emotionally and financially secure. Seeking strong, feisty, smart SF, 26-37, for friendship first, possible LTR. ♣9904

TRUE HEART
Open, honest WM, 4S, 6'1", 160lbs, brown/green, enjoys beach walks, mountains, live theater, music, movies, conversation. Seeking similar woman for friendship first, possible LTR. ♣9899

BIG TEDDY BEAR
SW/HM, 23, 6', 235lbs, brown/hazel, enjoys partying, dancing, drinking. Seeking someone to love. ♣9900

THE MAN YOU'RE LOOKING FOR
Smart, sexy, woman who likes romance. No games. ♣9902

ARE YOU THERE?
Irish/Spanish SM, 39, 5'7", 165lbs, brown/hazel, mustache, enjoys walks, tv, rides on the coast. Seeking smart, sexy girl. ♣9909

NEED A BREAK?
Attractive, light-skinned, freckled, educated, employed SM, 20, 6'3", 220lbs, pierced tongue, goatee, tattoos, seeks a female to kick it with and hopefully do the thing. ♣991S

FANTASY DANCE?
Pleasure Zone, voyeur at Power Exchange? Fit, attractive, entertaining man, youthful 52, for similar lady to freely fantasize in a supportive environment. ♣9891

SWM SEEMS BUSTY SWF
SWM, 47, San Francisco home-owner, with plenty of free time, who loves voluptuous, busty woman under 200lbs. Long hair a plus. ♣9881

KIND, FUNNY, BASICALLY NORMAL
SWPM, 43, with Herpes, good values nonetheless, seeks similar SPF, under 47, in shape, San Francisco resident. Spring is here. Let's talk. ♣9887

I NEED A BREAK
Attractive, active, versatile SWM, 25, 5'11", 175lbs, goatee, shaven/blue-green, great stamina, oral expert, seeks happy, beautiful, young woman. ♣8266

MIGHT AS WELL BE ON MARS
SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outrageous, outgoing SPF under cover of "backstage" for rock-roll, crazy nights. possible LTR. ♣8814

ADVENTUROUS
Attractive WM, 45, likes Billie Holiday, Preston Sturges, Rambo, Jimi Hendrix, Fort Bragg, Yuba River. Seeking attractive, honest, sensual, adventurous, open-minded female companion. ♣9892

ATHLETIC THINKER SEEKS...
compliment SAM seeks SF who's passionate about life and interests. I like running, mountain biking, movies, talking and dancing to the wee hours. How about you? ♣9877

CAN'T GET ENOUGH
Outgoing, attractive, eager WM, 25, wants to satisfy the desires of all woman, age/race unimportant. ♣9894

SEXY WOMAN
Athletic HM, 5'10", 145lbs, delivery driver, father of two, baseball coach, loves sports, salsa dancing, music. Seeking disease-free female for intimate encounters only. ♣9880

CUTE AND OUTGOING
Fun-loving, ambitious WM, 34, 5'11", 200lbs, businesswoman, loves bicycling, exercising, people. Seeking quiet, exciting, fit, healthy SH/AF to stimulate my mind for casual relationship. ♣9890

MY SWEET LADY
Tall, blonde, 6'4", 220lbs, great shoulders, goatee, outdoors type, satellite technician, loves hiking, reading, swimming. Seeking honest, confident female for friendship and serious relationship. ♣9898

PLUS-SIZED WOMAN
Kind, understanding, romantic SHM, 53, 5'8", 175lbs, seeks romantic affair with full-figured WF. ♣9901

MYSTIC
This SWM, 4S, 5'7", 150lbs, mystic poet, muse, musician, pacifist, and vegan, seeks similar genius. ♣8414

CITY OR COUNTRY
Truthful, positive, optimistic, educated WM, 33, N/S, no children, seeks a down-to-earth, no-nonsense, straight-shooting woman, 28-33, who tells it like it is. ♣9869

RACSWELL 13 IS HOW I FEEL
SACM, 28, 5'10", black/brown, occasional smoker/drinker, no children, seeks female, 18-30, 5'6"-6'3", for relationship. ♣9870

MUSCULAR & ATTRACTIVE
Good-hearted SJPM, 40, 5'9", great sense of humor, seeks attractive, curvaceous, kind, sensual lady, under 43. ♣9874

MALE-FEMALE TG SEEKS WOMAN
Bright, attractive, compassionate non-surgical transgendered male-female, enjoys en femme private and public. Value masculine as much as feminine. Ready for relationship, friendship, correspondence. ♣9858

HEY YO!
SM, 6'2", 185lbs, N/S, no children, enjoys rock-roll, hockey, bar-hopping. Seeking attractive SWF, 21-29, for friendship. ♣9859

IN TIME
Marriage-minded professional, 5'8", seeks LTR with educated European lady, 25-4S. ♣9862

NEW KIND OF SWING
Single dad, financially secure, looking for bisexual partner, like me, for light S&M and safe swinging. Likes dance, run, massages, beach. ♣9866

SEEKING ARTSY TYPE
Tall, good-looking, smart, built, creative SWM, 30s, values friendship, seeks similar artsy-oriented SF, 18-38. ♣9853

SERIOUS SOUL WORK
Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. ♣7952

SYMBIOTIC RELATIONSHIP
Handsome, intelligent, tall, athletic man offers charm, conversation, entertainment, healing, sex appeal, psychic readings, and more to a special, generous woman. ♣9046

LOOKING FOR FUN
Separated ACM, 40, 5'8", black/brown, athletic build, N/S, occasional drinker, seeks female, 25-40, 5'5"-7", San Mateo area, for friendship. ♣9843

PERVERSE POLY PAGAN
Erotic priest desires passionate playmate (partner?) for sacred acts of love and pleasure. Me: 30s, tall, burly, handsome, bright, intense. You: 21-40, sensual, attractive, non-monogamous. ♣9844

MAN FOR ALL SEASONS
Smart, athletic, handsome, financially secure, kind SWPM, 5'11", likes outdoors, environmental/social issues, great conversation. Seeking beautiful, well-educated, adventurous, slender, athletic, financially/emotionally secure SF, 33-43. ♣9824

SEEKING ASIAN WOMAN
Fit SWPM, 6', seeks SAF to explore a passionate and sensual relationship. I am here to please you. ♣9829

SEEK SINGLE BLACK FEMALE
Fit, attractive, fun, successful DWPM, 41, blond-white/blue, seeks slim/medium build, 32-42, for serious relationship only. Children ok. ♣9830

FUN & MORE
Fit, attractive married WM, 47, extremely talented lover, masseur, conversationalist, seeks attractive fit, W/AF, for discreet adventures. ♣985S

LOOKING
Attractive, humorous, intelligent SWM 50, enjoys outdoors, films, progressive politics, food, and good conversation. Looking for woman, 40-52, for LTR. ♣9812

SEXY, HANDSOME ONE
PM seeks slim, attractive WF, who is playful, intelligent, classy. Seeking LTR with right one. Must love dogs, music, outdoors, good food. ♣9827

BEAUTIFUL ASIAN GIRLFRIEND
Multi-millionaire investor. Fit, youthful, handsome SWPM, 6', 180lbs, blonde/blue, artistic and romantic. Seeking beautiful, slim, affectionate SAF, under 32, for the best of everything. ♣9839

I DOUBT DO DARE YOU...
Eclectic, electric, low-maintenance, multi-talented SWM, 39, 6'2", 180lbs, emotionally and financially secure. Seeking strong, feisty, smart SF, 26-37, for friendship first, possible LTR. ♣8874

IF SPANKING...
has positive associations in your secret fantasies, if you're female, 20s-40s, thin/medium build, attractive, call this handsome SWM, 30s, PhD, interested in literature, art, film. ♣9834

RENAISSANCE MAN...
44, writes music, oil paints, hikes, bike rides, loves ethnic food/festivals, physical science, seeking babe with healthy libido, ready for adoring man. ♣9235

TO LOVE IS TO LAUGH
Sincere, well-balanced but fun-loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogamous LTR goals. ♣9433

LOVE OR TRIPLE WORD SCORE
Nice Jewish guy, 53, looks 4S, avid tennis player, loves scrabble, seeks nice Jewish gal attractive, 38-44, for intense scrabble, eclectic conversation, ultimately committed relationship. ♣9842

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SMALL AND SPICY?
Petite, original, unique, sensual, attractive SWF, 51, N/S, seeks affectionate, mature, keen, witty SM, for friendship, possible LTR. ♣9797

LOVER OF LIFE
Artist, activist, in love with life and revolution seeks friend and companion for nature adventures and urban explorations. Please be radically honest. ♣97SS

IRISH LATINA
Voluptuous SF, 38, red/green, seeks communicative, romantic, sexy, large SM who I can feel comfortable with. ♣9806

IRISH EYES SMILING
Petite and pretty SWF, early 40s, dark/blue-green, trustworthy and honest, seeks old-fashioned relationship with SWM, 45+. Must be funny, smart, and handsome. Longing to love and be loved passionately. ♣9737

FIT ASIAN PROFESSIONAL...
with looks and substance, seeks lifetime partner: a successful DWPM, 40s, fit, N/S, D/D-free, who is ready for a meaningful future. ♣9733

IMPRESSIVE BEAUTY
Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. ♣8317

LOOKING FOR MR. RIGHT NOW
SF, 38, 5'4", light brown/green, average build, seeks a male, age and race open, for friendship or relationship. ♣9642

ENIGMATIC SHY FLIRT
Interesting, educated, cute, sensual SWF, 29, N/S, seeks smart, humorous, dreamy guy, 18-30, with big heart and spontaneous nature, for friendship, possible LTR. ♣9634

A MAN TO KEEP IT REAL
Sexy 8F, 23, seeks honest, intelligent, sexy male, 23-30, 6', for committed relationship. Serious inquiries only. ♣9653

HELLO
Are you an honest, no voices SWM, 50-65? Me: 50, cute, Jewish nonconformist, 40 personality. Likes garage sales, dining out, movies, casual dresser for LTR. ♣S47S

JEWISH ANARCHIST
Values loving, kindness, communication. Prime of life (I am 30). Confident. Accepts gifted/talented woman as equal. Masculine. Appreciates the dance between masculine/feminine. ♣946S

BEARDED WILD MAN WANTED
Unshaven, beautiful, sexy, wise, artistic, musical SF, 5'9", 155lbs, seeks bearded, possibly long haired, erotic, healthy, SM, under 40, N/S, N/D, feminist friendly. ♣95SS

AN UNPRETENTIOUS BEAUTY

Eyes that speak of intelligence, sensuality, tenderness, honesty. Are these your eyes? Are these eyes for you? Very youthful, early 50s, voluptuous artist, seeks tender, generous handsome, sophisticated SWM, 45-55. ♣9422

SHOOTING STAR
Sexy tri-racial SF, 18, seeks party boy, 18-25, for clubbing, racing, raving, misadventures in San Francisco. ♣9399

EXOTIC WOMAN
Beautiful 8F, 5'6", 130lbs, models on the scene, very athletic, enjoys movies, jazz, walks in the park, loves to laugh. seeks M/SWM any age, for dinner, coffee or? Must be financially generous, no games please. Will answer all calls. ♣9424

39, educated, sincere, passionate, and no children, seeks WPM, 45-58, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. ♣7797

LET'S GET INTERESTING
Sexy 8W/FF seeks Black gentleman for oral adventures! I'm married and meet with husband present (yours only). Not looking for love, just fun! Be real. ♣9247

PROGRESSIVE SEEKS SAME
Leftist, writer activist, seeks intelligent, progressive men, who want to change the world for intellectual stimulation and fun. I like exploring new places and ideas, getting high. KPFA. ♣S700

MEN SEEKING WOMEN

ASIAN WOMEN APPLY HERE:
Educated, fit, honest, considerate SWM, 32, non-smoker, enjoys sports, hiking, exercising, nights on the town. Seeking fun-loving, laid-back, attractive SAF, 24-34, for mutually enriching relationship. ♣9903

LOOKING FOR A DANCE PARTNER?

Tango and/or Rumba novice (male, 44, professional, fun, and handsome), seeks female counterpart to join for mutually convenient "first time" lessons and dance to our lives. Might you be 35-40 or so, fit, easy-going, and waiting for a fun potential dance partner to come along. SF or East Bay. ♣990S

LOOKING FOR CASUAL FRIEND
Athletic WM, 29, 5'10", 165lbs, brown/blue, enjoys sports, movies, outdoors, dinner. Seeking slim, attractive, sexy, self-confident, similar WF, 18-35, good personality/sense of humor, H/W proportionate. ♣9916

JUNGLE, 80'S, TATS, DANCE
Romantic, charming, athletic, easygoing SM, 29, addicted to tattoos, piercings. Seeks classy lady with a tomboyish side. We'll dance, sing, explore like children. **97800**

A REALLY GOOD CATCH
Down-to-earth, quiet, laid-back, caring SWM, 49, 5'11", 160-170lbs, reddish brown/hazel blue, loves reading, sightseeing, traveling, outdoors, animals, children. Seeking caring, non-materialistic SAF, 20-50, with good morals, for an honest LTR. **9802**

OLDER LADIES
Financially secure SBM, 35, seeks hot encounters with single or married women, 50+. Why wait? Let's enjoy each other. **9821**

TEST DRIVE
Crazy, smart, secure, handsome SWM, 32, 6', blond/blue, no ties, open to life. Still searching for my cutie. **9820**

NOT VISIBLY DEFORMED...
Not entirely without merit. Over-educated/under-employed SWM, 32, seeks SAF for friendship/dating/subverting the dominant paradigm. **98331**

LOTS OF LOVE TO GIVE...
I haven't found enough. Very talkative, sociable, hip, attractive SWM, 35, 5'8", 170lbs, athletic build, blond/green, surfer type, business owner, no kids, seeks strong-willed, accepting, nice, friendly SWF, 26-32, for LTR. **9841**

UNCOMPLICATED AFFAIR
Can a man and woman, sexy, smart, agreeable, attractive, have an affair without things getting complicated, marriage notwithstanding? Shall we try my lady? **9771**

ENJOY KISSING
DWM, 47, 6'2", 195lbs, brown/brown, enjoys movies, gym, gardening, antiquing, dining out, ocean walks. Seeking attractive, sincere, affectionate, fit SW/HF, 30-40, for friendship, romance, LTR. **9787**

DON'T PASS THIS UP
Good-looking, fit, SWM, 40, 6'2", 185lbs, seeks younger, attractive, fit SF, 20-35, for casual dating, possible LTR. **9775**

LOOKING FOR FUN
Attractive, brassy SM, 25, 6'2", 185lbs, enjoys rock-n-roll, bar hopping, hockey. Seeking SWF. **9762**

SEEKING SOMEONE NICE
SM, 23, seeks SF with sweet smile and beautiful eyes. All calls answered. **9751**

COUNTRY GIRL WANTED
Hard-working, fun-loving DM, 6'1", 195lbs, brown/blue, father of four, enjoys fishing, camping, beach walks, weekend getaways, country music, line dancing. Seeking S/DF, 35-45. **9753**

LOOKING FOR A GOOD TIME
SWM, 19, 6'2", 220lbs, muscular build, light brown/dark brown, enjoys movies, outdoors, long drives on the coast. Seeking fun-loving woman for possible LTR. **9768**

THE HUMAN JACKHAMMER
Clean-cut, German/Irish SM, 6'3", 195lbs, 32" waist, no fat, curly brown/blue, enjoys sports, reading, partying. Seeking fun-loving woman. **9779**

MUSIC & ENTERTAINMENT
Good-looking, fit WPM, 41, enjoys rock concerts, comedy clubs, snowboarding, beach, romantic vacations, dining out. Seeking fun woman who enjoys laughter, good times. **9789**

SINGLE OLD LOOKING FOR FUN
SWM, 36, 5'10", 185lbs, brown/hazel, mustache, father of two, enjoys motorcycles, dirt biking. Seeking nice lady who enjoys outdoors, cuddling. **9807**

LOOKING TO SATISFY A WILD GIRL
Light-complected, strong SM, 5'10", 230lbs, brown/hazel, big shoulders, enjoys lifting weights. Seeking fun, attractive, young lady who likes to go out. **9809**

ELECTRIC AND UPEATED
Active, youthful DWM, 50s, 5'10", 150lbs, cultural, intellectual interests, psychologically evolved, emotionally secure, financially solvent. Sophisticated/casual. Good communication/relationship skills. Seeking physically slender soulmate. **9740**

BM FOR WF
ISO acquaintance for friendship and pleasure, decent, attractive, fit, 30+, hot. Me: energetic, athletic, mature, intelligent, decent, good-looking, fit, 41, 5'11", 205lbs, hot. **9757**

GROOVY GUY ISO GROOVY GAL
SWM, 28, 5'7", 150lbs, brown/brown, enjoys coffee, after, dining out, movies, music. Seeking SF, 18-21, with similar interests, for friendship, possible LTR. **9738**

BIKE MESSENGER
WM, 22, 5'11", bike messenger, seeks realistic female for rides in the park, beer at the beach, public nudity, etc. Prefer girls with short hair. **9756**

SPANISH SPEAKING...
(may melt), cumbia-loving, tall, community-oriented, book-loving SWPM, kind, ethical, affectionate, and gentle, seeks similar SHF, 40 and under, childless. **9758**

CURIOUS SBM 37
seeks first interracial relationship. Confident, honest, humorous, dark, good looks, great body, sharp mind seeks communicative, intelligent, funny, physically fit woman 20s-30s. **6967**

SEEK RELATIONSHIP
Secure senior seeks wonderful relationship with you. Not interested in marriage, so please do not respond to this ad if you are marriage-minded. **9745**

CELESTIS/MUSICIAN
SWM, 40s, likes people, music, travel, long legs and short skirts. Seeking intelligent WF trapped in a show girl's body. **97431**

HEY, LADIES:
SWM, 5'9", 250lbs, brown/brown, likes country music, sports, having fun, the outdoors. Seeking SF who wants to be treated with kindness, respect and love. **9741**

HANDSOME, SINGLE GYM
Tall professional, educated, seeks attractive, slender female any race for friendship and romance who's open to social and outdoor activities. 45+. **6991**

LOOKING FOR LOVE
Tall, loving SWPM, 48, home-owner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. **9860**

GREAT CATCH
Well-built, sexy, romantic, passionate, intelligent, witty, monogamous SWM, 38, looks younger, 6'1", 185lbs, seeks very attractive, single female for sharing the diversity that life brings. **9732**

GERMAN CHOCOLATE CAKE
Easygoing, fun-loving SBM, 5'10", medium build, loves laughing, football, baseball, cooking, bowling, country and oldies. Seeking communicative SWF, 29-41, for friendship first, maybe more. **9731**

LOVE IN FRANCE
American artist SWM, young 40s, seeks nurturing SF, 18-40, into art, music, cooking, gardening, travel, for friendship first, possible LTR. **9720**

NEED GREAT LOVER
SHM, 5'5", 159lbs, dark brown/dark brown, light complexion, medium build, wears glasses. Seeking SF for possible committed LTR. **9719**

INTELLIGENT
Interesting SBM, 31, 5'7", 151lbs, nice build, seeks SF, race open, for friendship first, possible serious LTR. **9723**

LOVE CAN BUILD A BRIDGE
Medium height, medium build, easygoing, good natured, early 50s seeking a girl for dating between 5'5-6", medium height/build, who is also easygoing, good-natured. Hope to hear from you. **9710**

ASIAN, EAST INDIAN OR LATINA
princess wanted. SWM, 32, blond/blue, 6'3", 230lbs, athletic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. **8309**

FISHERIES GUY
Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. **8647**

INDEPENDENT GUY
Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. **8940**

SEEKING SOMEONE NICE
SM, 23, seeks sweet, sexy, single girl to share adventures with. So, when should we meet? **9687**

KING-SIZED MERSHET BAR
Can we be lovers/playmates? I'm an intelligent tall, muscular, well-hung, chocolate man, love to travel and ready to satisfy. **9220**

ROMANTIC NISPANIC
Outgoing, sensual, down-to-earth SHM, 6', 200lbs, brown/brown, mustache, father, likes camping, hiking, boating, long walks, the outdoors, movies, concerts, art. Seeking down-to-earth lady with morals. **9671**

LOOKING FOR INTIMACY
Fun, great SM, 27, 5'6", 140lbs, brown/brown, seeks female for discreet, intimate relationship. Let's talk! **9674**

INTELLIGENT GENTLEMAN
SBM, 30, 6'1", 182lbs, likes weight lifting, racquetball, bike riding. Seeking single lady who's interested in an intelligent gentleman like myself. **9676**

PALE, LARGE-SIZED...
SM, 31, college grad, enjoys many activities. Seeking SF, 18-35, for friendship, possible LTR. Serious replies only. **9588**

OLDER IS SEXIER
Clean-cut DWM, middle-aged, 6', 195lbs, seeks WF, 62+, who's tired of soap operas and wants attention and romance. Life's too short without fantasy. **9608**

NUMEROUS AND FIT
SW/HM, 21, 6', brown/hazel, with sexy body, likes movies, dinner, walks on the beach, clubs. Seeking female for good times. Can you make me laugh? **9613**

SEEKING MOVIE BUFF
Average-looking, fun-loving SM, 33, 5'6", loves movies, going out with people, visiting other cities. Seeking fun-loving, cheerful friend. **9614**

ALMOST IMPOSSIBLE!
Attractive, endearing, dishonest, fun SWPM, 44, in shape, seeks woman with individuality, intelligence, femininity, long dark hair, slender arms, and youth fullness, for emotion exchange. **8426**

LOOKING FOR ADVENTURE
SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. **9397**

NUNNY BRIT
SM, 32, 5'10", black/hazel, N/S, no children, enjoys drama/fantasy movies, Indian/Japanese cuisines, and comedy clubs. Seeking female, 24-35, 5'6"-5'8", N/S, for friendship. **9580**

STILL WORKING ON IT
SWM, 31, 6'2", dark brown/brown, slender, occasional drinker, no children, seeks AF, 18-36, 5'6"-6'2", for friendship, possible relationship. **9581**

NEW TO THIS
Very good-looking SWM, 32, 6', light brown/blue, occasional smoker, enjoys classic/comedy movies, alternative/blues music, and history/thriller novels. Seeking female, 18-50, for that special connection. **9582**

LOOKING FOR ADVENTURE & FUN
Football players build SM, 6'1", blond/blue, seeks SF for casual dating, possibly more. **9605**

HANDSOME LATINO
Attractive, humorous, intelligent, sensitive, romantic SHM, 23, 5'11", 180lbs, black/brown, student, loves music, beaches, dancing, movies, comedy, soccer. Seeking smart, sweet, attractive female for LTR. **9662**

EXTRA ORDINARY RELATIONSHIP
DWM, 5'7", looks younger, healthy, physically fit, sincere, honest, energetic, easygoing personality, good sense of humor, seeks SW/HF, 45-55, honest, playful, East Bay only. **9640**

GOOD LOOKING, IN SHAPE MALE
SBM, 27, 5'11", 175lbs, dark curly/brown, tan skin, enjoys the outdoors, movies, interested in meeting European woman, 18-36, for friendship and a good time. **9611**

TONGUING ALL OVER
Senior BIM, 5'11", 180lbs, is desperately searching for lady or couple to receive kissing, licking, sucking, front and rear. **9629**

COOL BROTHER SEEKS SEXY...
soulmate. East Bay, outgoing, conservative, dark-skinned SBM, 34, 6', 230lbs, glasses, dimples, enjoys jazz, cooking, travel, sports. Seeking intelligent, spontaneous, articulate lady, early 20s-late 30s. **9624**

LOOKING FOR TRUE LOVE
Marriage-minded SHM, 27, 5'9", 200lbs, medium-large build, brown/brown, father, enjoys swimming, walking, exercise, poetry, sci-fi books. Seeking emotionally strong, independent, fun, outgoing woman. **9631**

SEEKS SENSUAL LOVER
SM, 50, 6'2", brown/hazel, seeks sensual lover or friend who's not afraid of the wilder side of San Francisco night life. **9637**

LOOKING FOR LTR
SM, 42, 5'10", 170lbs, black/brown, enjoys travel, beaches, dining out, enjoying life. Seeking S/DF, 30-45, for LTR. **9612**

MAN, 54, ENDOWED WITH
priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **6978**

JUST LOOKING FOR A FRIEND
Attractive, intelligent SM, 23, seeks SF, 18+, for friendship, possible LTR. Serious replies only. **9587**

JUST CHECKING....
SM, 31, college grad, enjoys many activities. Seeking SF, 18-35, for friendship, possible LTR. Serious replies only. **9588**

OLDER IS SEXIER
Clean-cut DWM, middle-aged, 6', 195lbs, seeks WF, 62+, who's tired of soap operas and wants attention and romance. Life's too short without fantasy. **9608**

NUMEROUS AND FIT
SW/HM, 21, 6', brown/hazel, with sexy body, likes movies, dinner, walks on the beach, clubs. Seeking female for good times. Can you make me laugh? **9613**

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SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. **9397**

NUNNY BRIT
SM, 32, 5'10", black/hazel, N/S, no children, enjoys drama/fantasy movies, Indian/Japanese cuisines, and comedy clubs. Seeking female, 24-35, 5'6"-5'8", N/S, for friendship. **9580**

STILL WORKING ON IT
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LOOKING FOR ADVENTURE & FUN
Football players build SM, 6'1", blond/blue, seeks SF for casual dating, possibly more. **9605**

TWIN FLAME
SM, 33, 5'10", 150lbs, dark brown/hazel, athletic build, enjoys scuba diving, dining out, movies. Seeking active, athletic SF, 23-40, for LTR. **9584**

THE CAT AND THE MOON
Creative, down-to-earth, smart, handsome SWM, 41, is simply looking for a compatible woman, 29-36. Get in touch with me! **8869**

NELP!
Japanese-speaking native of California, 48, with varied interests and eclectic tastes, seeks warm, caring, compassionate woman to snare life with. Must like kids. **9572**

SELECTIVE
Single white male, 26, light smoker, with college education, selectively seeks single female, 22-28, to share fun times with. **9573**

LOOKING FOR GRACE
The pure grace of laughter, companionship, kindness, conversation. Someone who can appreciate life's beautiful moments. Open-minded SAM, 24, artist. **9566**

WOULD YOU BELIEVE
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **6154**

LET ME PAMPER YOU
Seeking attractive, playful female, 18-35, nice figure. I'm a generous, attractive, nice, safe, discreet DWM, 6'1", 185lbs. Let me help you. Oakland. **9463**

YOUNGER WOMAN
Attractive WPM, 43, financially secure, seeks sensual relationship with female, under 30, who wants to be spoiled. Race unimportant. Let's talk. **9562**

LOOKING FOR ADVENTURE
SBM, 34, 5'7", mustache/beard, likes museums, beaches, spirituality. Seeking committed female. Let's get to know each other. **9561**

LOVING AND SWEET
SM, 22, 5'10", brown/blue, goat, nice smile, eyes, and sense of humor, likes playing baseball, relaxing, movies, dining out, dogs. Seeking spontaneous female for commitment. **9563**

NEART OF GOLD
Easygoing, refined, mellow, keen-minded, loving SPM, 44, 5'8", 144lbs, light-brown/brown, enjoys tennis, swimming, reading, concerts. Seeking vibrant, cultured, petite, honest SF, 32+, N/S, possible relationship. **9472**

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF, MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **6411**

TALL, BEAUTIFUL PHO...
great kisser, with soul, personality, soft-skin, hair, clean white teeth. Seeking additional girlfriend. Be bright, petite, fit, or gasmic, pretty, B-cup, great kisser, disease-free. **9466**

SEEKING A TRUE LADY
SWM, 61, 5'11", 200lbs, wears dentures, retired blue-collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady, 55+. Hirsute a plus. **6738**

YOUR TOY
Slender, shaved young boy, 25, will massage, caress and lick to his Mistress' satisfaction. You deserve a good tugging on the weekends. **9454**

BORED - WANT TO HAVE FUN
Clean, discreet AM, 30, likes tennis, bowling, pool, buying shoes, cuddling. Seeking WF, 21-28, for casual fun and friendship. **9455**

WARM-HEARTED PHYSICIAN
Attractive, humorous, sensitive, considerate SWM, 33, 5'8", 165lbs, thick brown/dark brown seeks SAF, best friend and companion to share fun, laughter, moonlight conversations, mountain walks. **9459**

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LOOKING FOR ADVENTURE
SM, 27, likes nightclubs, hanging out with friends, having fun. Seeking fun, outgoing, adventurous SF for going out with. **9534**

NELLO OUT THERE!
Handsome pro-juggler, acrobat, sailor, writer, 49, 6', 180lbs. Delicate complex sensual meditate. Loves bird watching, bikes, dance, massage, cooking. You are delightful, different, dreamer, smart. **9540**

SMART & SEXY
SWM, 36, enjoys dining out, movies, quiet evenings at home. Seeking SF for friendship first. **9544**

LOOKING FOR LOVE
Eccentric brew master, publisher, photographer, vigorous and 60ish, seeks woman to share gardening, cooking, travel, enjoying life together. Would love if she has voluptuous figure. **9546**

WANTED: MATURE WOMEN
Erotic, sensuous, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **9556**

CARING & UNDERSTANDING
Brown-haired, gentle, loving North Bay SM, 5'9", 163lbs, moustache, enjoys music, tv, movies, sports, reading, travel, cultural events, kids. Seeking petite SA/BF, for possible marriage. **9542**

HOT
SBM, 35, 180lbs, seeks to please women, 40+. Anything you desire. **9543**

GREAT MESSAGES
Attractive, clean, uninhibited man, 40, 6'2", 240lbs, brown/brown, seeks smart, sexy, spontaneous woman who loves adventure, dance, party, good times. **9548**

THE POWER OF NOW
OWM, 42, 5'6", 140lbs, father, enjoys golf, travel, live music, movies, art, plays. Seeking intelligent, good-looking SF, 25-45, similar interests. **9552**

ADVENTUROUS, SPONTANEOUS...
uninhibited SWM, 37, 5'9", 190lbs, brown/hazel, good shape, enjoys horses, outdoors, excitement, cooking. Seeking similar, beautiful lady. **9554**

ADVENTUROUS, SPONTANEOUS...
uninhibited SWM, 37, 5'9", 190lbs, brown/hazel, good shape, enjoys horses, outdoors, excitement, cooking. Seeking similar, beautiful lady. **9554**

LOOKING FOR A MATE
Traditional, romantic, affectionate, widowed dad, 48, home-owner, enjoys outdoors, music. Seeking similar, intelligent woman, good sense of humor, N/S, H/W proportionate, for committed relationship, marriage. **9557**

SPIRITUAL MARRIAGE
Desired by non-smoking, non-drinking WM, 45, seeks same in female, 18-50, any ethnic background. I follow the spiritual path of pure desire. **9458**

ROMANCE BY CANDLELIGHT
Handsome, self-employed DBM, 57, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. **8484**

HANDSOME, FUNNY, POLITE
Athletic, outgoing WM seeks intelligent, feminine lady, 21-35. Should love adventure and literature. Break through and you will be the center of my universe. **9434**

YOU ARE TRULY BEAUTIFUL
Marriage-minded world traveler wants to settle down in the city with someone pretty, poised, and wants kids. I speak Japanese, some French. **9438**

CUTE GERMAN MALE
Attractive male 36, seeks attractive, cute single female, 25-40, for dating relationship. **9449**

LOVE YOUNGER MEN?
Fun, adventurous, open-minded SPM, 29, N/S, enjoys the arts, traveling, intelligent conversation, bicycling, hiking, tennis. Seeking open-minded, free-spirited SWF, 40+, for romance, friendship, possible LTR. **9450**

ONE IN A MILLION
Outgoing, charming WM, 40, 6'2", 240lbs, dark blond/baby blue, enjoys hiking, traveling, dancing. Seeking attractive, intelligent, affectionate, passionate SF, 20-47. **9451**

EXPERT CUNNILINGUS
No reciprocation necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. **9452**

LIFE IN HELL

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Meme therapy

Dear Readers:
Everybody had something to say about the born bi-become bi question that I ran a few weeks back. Some letters were eminently sensible, some plain nutty. One gave me the opportunity to address a persistent meme that needs to be snipped out of our cultural DNA ASAP. To wit:

I think, in as much as the Kinsey report gave us the famous 10 percent of the population is genetically predisposed to being gay, the same percentage, in my opinion, is predisposed to leading a heterosexual life. The ability for humans to express their sexuality is more like a rainbow, with the extremes of homosexuality and heterosexuality at either end. The problems come about when rigid cultures/religions force the approximately 75-80 percent to live a sexual lifestyle that they genetically aren't built to live.

Here's the big problem: Kinsey never claimed that 10 percent of the population is homosexual, as such, or that anyone has a genetic predisposition to anything in particular. The report was called Sexual Behavior in the Human Male (the women came along later) for a reason. He purported to be simply recording what people do, as opposed to defining what they are. Remember that I said "purported." Kinsey's work caused a huge commotion and apparently had quite a liberating effect on postwar society — just hearing that regular people were actually doing any of this stuff was pretty mind-blowing back in 1948. On closer, more recent inspection, though, it has turned out to have been excellent propaganda but lousy science.

Your response to "Troubled by Trends" included the following statement: "If all gender roles and sexual preferences are constructed or chosen, we needn't worry about civil rights for transsexuals or queers of any stripe — hey, if they don't like being discriminated against, they should just get normal like everybody else, you know?"

The answer to that is a resounding "No!" and I suspect you wrote your answer specifically to provoke a response from your readers. (At least I hope so!)

Dude, I wrote it specifically to be, like, "ironic," you know?

Jeez. What kind of monster do you think I am? Do you even read this column?
Love,
Andrea

Dear Andrea:
Good answer to "Troubled by Trends," but I think one thing needs to be corrected. Few people who believe sexual orientation is inborn believe it is "heritable." Most of them, like Simon LeVay (author of *The Sexual Brain*), believe rather that it is due to intrauterine events, i.e., to the various hormonal surges that occur (or don't occur or occur in an irregular way) during pregnancy. So while one is most likely not conceived gay or straight, one is generally born one way or the other. I think such folks have lots of good evidence.

Love,
Careful Reader

Dear Reader:
You're absolutely right, of course. The majority of serious researchers in the field are looking at hormonal influences to explain not only homosexuality but various forms of gender differences and dysphorias as well. They're finding some, too. Go out to any place where such things are discussed, however, and you still hear plenty of talk about the possibility of a "gay gene" and whether such a find would be good or bad for queer folk in the long run. Some of this was undoubtedly fueled by the ubiquity of the Human Genome Project in the news over the last few years.

I couldn't begin to guess what the discovery of the "cause" of homosexuality would really mean for the future of sexual minorities, but I don't have to. Someone will turn up something linked to some tendency in that direction, but I'm betting heavy against anything as simple as one gene that dictates from the womb what its carrier will be doing in bed when he or she is 30. I'm also willing to bet that hormonal floods and droughts, while somewhat more promising, will not turn out to be the whole answer either. What about bisexuals? And what about all the people who go happily along their hetero ways, until one day ... Come on — they can't all be "in denial."

For some people the explanation for same-sex activity isn't, or needn't be, any more complicated than "because I felt like it" or "because we're in love, stupid."

Love,
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@siri.us.com; or www.sfbg.com/asc.

SENSITIVE, NURTURING...
stud muffin, 5WCM, 5'9", blond, athletic, good communicator and listener, N/5, N/D, enjoys having fun, travel. Wants to love and be loved. Seeking life partner. **9453**

JEWISH LADY SOUGHT
Tall, educated, professional European SWM, 40+, enjoys music, art, reading, movies, outdoors. Desiring an intelligent, busty female, for passionate dating. **9432**

FUN AND ADVENTUROUS
5WM, 31, likes going out and having fun. Seeking outgoing, fun, attractive 5F for fun. **9535**

HEY WILD ONES!
5WM, 6'2", 190lbs, likes the outdoors, motorcycle riding. Seeking outgoing, fun, energetic SWF for dating. **9407**

LOOKING FOR FREAKS
SBM, 6', 225lbs, muscular build, seeks cool, outgoing, open-minded females for friendship first. **9527**

SEEKING BLACK FEMALE
Single male, 23, makes music and websites. Seeking black female, 18-45, who is ready to have fun in the Bay Area. All replies answered. **9426**

ADVENTUROUS & LAID-BACK
Friendly, fun 5WM, 23, 6', 250lbs, blond/hazel, enjoys riding motorcycles, beaches, playing cards. Seeking S/O, N/5, with similar interests, for friendship first. **9427**

COUNTERPART?
Attractive, intuitive, slim, sensual SJPM, 52, only slightly kinky, likes literature, music, and metaphysics. Seeking SF with matching qualities. Les Francophones sont bienvenus. **9415**

ADORABLE & HUGGABLE
Long-haired SAM, 34, counselor, likes arts, nature, ping pong, movies, martial arts. Seeking gal for smart conversation, play, excitement, friendship, and LTR. **9418**

HARRIED INTELLECTUAL
Musician seeks humorous, elf-like rabble-rouser. I be him, you be her, and we be happy. **8880**

COOL, HARD BODY
WM, 5'10", 180lbs, short blond/green, nice body, seeks nice-looking SF fun times, possible LTR. **9405**

JUST LOOKING FOR FUN
Is there a woman into having fun with a well-adjusted, attentive, passionate, financially secure, good-looking guy, young-looking 47 (going on 25)? Seeking female, 35-50, **9410**

WORTH THE CALL
Sincere, romantic, considerate, musically talented 5AM, 5'8", 160lbs, enjoys playing piano, meeting people, traveling. Seeking sincere, marriage-minded 5F, 30-45, for LTR. **9411**

BLACK FEMALE
Articulate, down-to-earth, fit black man, 40s, 6'1", loves reading, jazz. Seeking female the same hue for dating. **9413**

PROGRESSIVE...
traveled, interesting, multilingual, fit, fun SWM, 42, overwhelmed by 5tockton culture, seeks female for weekend hiking, skiing, movies, museums, dining, dancing, maybe more. Heipl! **9414**

BAY TO BREAKERS...
is coming soon. Seeking daring SWF, 27+, to join 5WM, 43, to walk the course au natural and other similar events and places. **9416**

MARRIED ASIAN WIFE?
Looking for an attractive, trim, and happy man in his late twenties to discreetly love you the way "he" used to? **9417**

LOOKING FOR YOU
5BM, 37, 200lbs, bald head, goatee, athletic build, sense of humor, seeks 5F for friendship first, possible LTR. **9389**

WORTH THE CALL
SWM, late 30s, 6'4", seeks generous, mature 5F, 35-50, for mid-day rendezvous. Must be discreet. **9401**

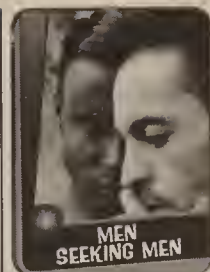
SOUTHERN RAISED AND EDUCATED
SWM, architect, accomplished artist, 52, financially secure, city dweller, with lots of free time. Well-traveled, very open, honest, positive, tactful, and visual. Seeking up-beat, adventurous, spontaneous, affectionate 5F, 24-35. **9254**

WILLING AND ABLE MAN
Well-endowed 5M, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. **8650**

MUSIC IS MY MISTRESS
Tall, fit, funny, charming SHM seeks 5F, 40-50, N5/N/D, for romantic or platonic dates, at local clubs and festivals. **8678**

LOOKING FOR SOMEONE
5WM, 42, 5'9", impotent but still in need to hold someone, not financially/mentally secure but housebroken, N/5, N/D. West Contra Costa. **9253**

LONELY, NICE GUY
Exciting, fun guy, 31, 6', 180lbs, blond/green, enjoys movies, beaches, eating out, football. Seeking honest woman, 18-38, for friendship first, possible LTR. **9257**



NEW TO BAY AREA
GWM, 60, seeks French passive/Greek active action with those taller than 6'. Men of color, HIV-, most desirable. **9896**

SEX NOT PREREQUISITE
SGWM, 50, 175lbs, seeks same not overweight, 30-55, whose interests include walks, arts, home life, dining out, etc. Call, I'll respond. **9888**

FEET, SHEER SOCKS
Attractive Latino, 34, 5'11", 190lbs, dark features, Virgo, N/S, N/D seeks Latinos, Whites, Asians into same fetish. N/5, N/D, under 40, no games, serious only. **9867**

ARE YOU OUT THERE?
Slim, loving, caring 5AM, 40s, 5'7", black/brown, seeks mature, loving, understanding, secure 5M for LTR. **9851**

ROCKRIDER!
Masculine black male, 5'10", 175lbs, bottom, smooth body, mustache/goatee. Seeking masculine White or Hispanic top men, 30s-50s, for uninhibited, quality sex. **9835**

I SWALLOW!
We're both delighted — the more I induce your balls to unload, the more you enjoy it, the more I guzzle. Yum yum! **9840**

ROMANTIC, UNCUT, HAIRY
Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV-negative, fun and outgoing, ready to go. **9234**

ONLY THE CREATIVE...
live life! 40, blue-eyed European seeks Frenchman, 20s-40s, with imagination. **9837**

NICE GUY
GWM, 36, 6', 160lbs, N/S, enjoys music, reading, outdoors. Seeking down-to-earth GM, 22-44, with similar interests, for friendship, possible LTR. **9796**

A RIDDLE
I'm a puzzle, an enigma, an unsolvable riddle. If you feel the need to figure me out, suppress it! Seeking broad-shouldered man with nice smile. **9765**

TOP GUYS
5HM, 21, is looking for hot date with top guys. San Francisco area. **9792**

WELL-ENDOWED?
All well-endowed men wanted for total oral satisfaction by a young hardbody who loves to please. Discreet and safe bottom can entertain you. **9759**

MUST SEE TO APPRECIATE
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. **9774**

YOUNG AND READY
Willing and able! WM, 25, 5'10", 165lbs, brown/brown, shaved head/goatee, in Marin County, looking to hook up with other males. **9708**

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. **8841**

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **8662**

SLEPPY RECTAL EXAM
Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. **9709**

BEND OVER
Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. **8857**

LAUGHTER AND PASSION
Lean, toned, energetic, nice GWM, 45, seeks strong, cuddly, teddy bear guy. Let's laugh, crack up, and cuddle. **9618**

HANDSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/5outh American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **8156**

BLUE-COLLAR BUDDY WANTED
Tall, blond professional, 50, seeks to meet blue-collar type for outdoor activities, travel, fun. **9583**

SOUTH SF
Bi Curious? Daytime fun. Let's chat. Prefer WM or Latin 23-40 in shape. Super discreet. All calls answered. **9241**

EROTIC MESSAGE...
free for straight, bisexual, and masculine guys, 18-45, with light, trim builds. Given by trim, bisexual WM 43. **9576**

HOT SONOMA COUNTY
Masculine WM, 40, 6', 175lbs. You: 25-45, very masculine looking, for discreet good times. Let's kick back and enjoy. **9577**

GOOD CATCH
Good-looking, slim GAPM, 30, nice personality, seeks similar, masculine GWM under 40, for friendship, old-fashioned dating, monogamous LTR. **9470**

SEEKING GOOD TIMES
Bi-curious SHM, 25, 6', 185lbs, top, seeks good-looking BIM, 18-25, bottom. Couples are welcome. **9385**

MASCULINE - IDEAL...
fetishist seeks superb, cut SWM, mid-20s, hedonist, who enjoys thrillingly effective, not expert, oral attention from presentable GWM, 45, professor, safe, confidential. San Francisco. **9545**

GREAT NEIGHB...
from this, fat, handsome, Italian cock-sucker, Circumcised encouraged. Please be thinner, hard and over 30, I will swallow that white, thick, salty load. **9446**

GWM ARTIST...
43, handsome, masculine, smart, creative, sensitive, funny, HIV-, very non-scene. Seeking GWM, with similar qualities, for dating, romance, LTR. **9436**

BI-CURIOS TOP
Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet BI or Bi-curious bottom, under 45. **8396**

FINICKY SHAVE SNIFER...
seeks mighty, wicked, courageous, warrior dude for companionship, adventure. Five to six, twenties, polite. No tobacco, crack, demon possessions, or fannies. Elves okay. **9412**

LOOKIN 4 CUTE, SMOOTH GUY, 18-22
Boyish, hot WM, 25, curious for first-time experience with a guy. Slender or defined body types only. Naturally smooth preferred. **9408**

HOT BOY
Very good-looking, down-to-earth, fun WM, 33, 6', 185lbs, black/brown, seeks 5M, under 33, for casual sex, possible LTR. **9394**

EARTHY SPACEBOY
Super cute DJ, yet sassy, spontaneous yet stable, kinky, but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. **8302**

FINE TALL VERSATILE GUY
Trim GWM, young 37, 6'4", with long, wild, brown hair (usually in ponytail), seeks cute, healthy-looking, hairy guy who loves to kiss. **9251**

LOOKING FOR DOMINANT
Straight-looking/acting, masculine-looking, fit, clean-shaven, good-looking, selective, healthy, clean, discreet GWM, 49, 5'11", 185lbs, will try anything to mutual limits. **9381**

CHUBBY BUDDY
Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **8610**

HARD SPANKINGS NEEDED
WM, 40s, tall, slim, nice, smooth, exercised buns, healthy, seeks warm dad/brother for hand/strap. Any age, any race. No sex. **9246**

MACHO BISEXUAL
I am looking for a bisexual woman, busco mujer bisexual. **9229**

STRONG TOP SEEKS CUTE BOTTOM
Athletic, masculine, healthy male, 56, 5'10", 190lbs, HIV-, in good shape, works out every day. Looking for nice and cute bottom for good time. **9242**

PRETTY BOY
Young, smart, pretty male, 190lbs, very freaky and well hung, seeks A/HM or T5 for first time experience. **9306**

BOTTOM DR TOP
Spanish 5M, 6'2", black/brown, swimmers build, hairy chest, seeks experienced male, 25-35, who is nice and real. Tops a plus. **9315**

STRAIGHT, BI-CURIOS
Healthy, discreet SM, 31, 6', good-looking, slender, athletic, fit, smooth, clean, HIV-, seeks clean, healthy, Bi-curious/straight WM, 25-35, for private fun at my place. **9202**

TAKE A CHANCE
Attractive, fun-loving 5BM, 28, likes sports, the outdoors, movies, dining out, quiet evenings at home. Seeking attractive, outgoing 5M for dating, possibly more. **9204**

STRAP-ON SUBSTITUTE
Strap-on doesn't satisfy? Clean BIM available for service. Wife or girlfriend invited to supervise lube and insertion of 9 inch penis. **9300**

SGWM
Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you? **6955**

OLDER ORAL
GWM, 64, 6', 175lbs, San Francisco, seeks similar. Current interests: gym, my 13 month-old dog. **9053**

DARK AND LOVELY
Smart, easygoing, attractive, sensitive, slim GBM, 34, 5'5", 145lbs, swimmers build, enjoys movies, walks in the parks. Seeking companionship with the same. **9056**

STRAIGHT? GELTIC? NIRSUTE?
Gentle, mature, talented San Francisco GWM offers stress reduction for straight, 30+ Celt, who appreciates having his hairy, muscular masculinity appreciated. No reciprocation. **8844**

TWO DIVIDED BY ZERO
Bright, handsome, athletic GM, 37, seeks romantic, sexy, healthy guy, 27-37, with great sense of humor, for monogamous relationship. **9033**

MAN TO MAN
Black male, 55, 5'9", attracted to straight-looking, HIV-, white males, 50-60, single and available, who's taller and heavier than me. Top only. **9035**

MASCULINE GUYS 21-36
32, 5'8", 166lbs, into wrestling, working out, darts, road trips, bowling, cold beer, hangin' with other similar straight appearing guys. **7810**

JOCK SEEKS STRAIGHT DUDES
Solid jock, 5'5", 165lbs, 44inch chest, buzzed out, seeks healthy, discreet, straight, Caucasian jocks/married/fat/construction dudes. I give discreet oral service. No reciprocation/drama/strings. **8879**

WOMEN SEEKING WOMEN
A black and white photograph of a woman's face, looking directly at the camera. The text 'WOMEN SEEKING WOMEN' is overlaid on the image.

SEEKS COFFEE BUDDY
Working-class 5F, 57, 5'11", 228lbs, seeks easygoing, friendly, caring companion, N/5, N/D. N/Drugs, for coffee and... **9616**

SEXY STALLION
Slim 5BF, 23, 5'11", mother, likes hanging out, movies, clubs, family. Seeking female for fun times. **9622**

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/5, preferred. **9575**

NEW TO THE GAME
Educated SWF, 20, smoker, fresh out of the closet, seeks responsible, fun, sweet, femme girl, 21-29, who knows how to take charge. **9461**

READY, WILLING, ABLE
5BF, 29, likes quiet times at home. Seeking easygoing, attractive 5F for friendship first. **9533**

SEEKING COOL CHICK
Sincere, compassionate, attractive, 5F, 31, brunnette/blue, seeks open-minded, honest woman, beautiful inside and out, for dating, possible LTR. I'm worth meeting! **9419**

LOOKING FOR MS. GOODBAR
Attractive, full-figured BF, 43, beautiful bust line, enjoys movies, concerts, the theater, shopping, flea markets, reading. Seeking feminine, attractive, sexy, pretty, busty woman. **9922**

Barry & Shell's SWING PARTIES
A black and white photograph of a group of people at a party. The text 'Barry & Shell's SWING PARTIES' is overlaid on the image.

• Couples Party Every Saturday
• No Singles & No Escorts
• No Pressure to Participate
• Complimentary Buffet
• Large Hot Tub
• Group Room and Private Areas
• Phone (510) 834-5808 Together!

Lush
A black and white photograph of a woman's face, looking directly at the camera. The text 'Lush' is overlaid on the image.

San Francisco's Only Private Couples
Dance Party with On-Site Playrooms
For Ecstasy & Adult Pleasures

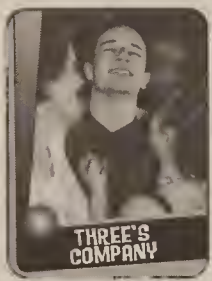
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A Unique Atmosphere Dedicated Strictly to Couples
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COMMITMENT
Outgoing, down-to-earth S&F, 26, 5'8", 170lbs, short hair, reddish-brown complexion, seeks SF for friendship first, possible serious LTR. **T9386**

SAN MATEO COUNTY
Well-educated, attractive, healthy and happy, adventurous lesbian, seeks similar, 34-54, for casual to regular dating. **T9255**



SENSUAL EXPLORATIONS AWAIT YOU
Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. **T9873**

TRADITIONAL...
white married couple, mid-40s, fit, attractive, seeks male, 25-35, for safe get-togethers. She's sensual, playful, uninhibited. He's 81, ready to play. **T9863**

BI-VIRGIN THREESOME

HM, 53, seeks lipstick 81 women, 20-40. Pluses: redheads, cigar smokers, wearing Victoria's Secrets attire, drug-free, no bull shit. **T9864**

TABOO-LESS FOR 2001
Very attractive S&M, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. **T9301**

CURIOUS COUPLE
Sexy black couple, seeks, 81 female, 21-35, nice build, lets converse. **T9798**

GOOD PEOPLE, GOOD TIMES
White couple seeks full-figured 81F. We're never too bashful/shy to meet or play. With us, you'll be with good people and good times. **T9039**

RETIRED, BI-BEST
Couple seeks normal to great shaped, healthy couple, 50-70, for fireside ritual and sex on our carpet. Lady goddess, man horned. **T6981**

EXTREMELY CURIOUS
GWP, 32, blond/blue, seeks male/female couple for good times and exploring what it's like to be with a woman. **T9659**

SEXY COUPLE
Sensual, hip, slender couple, early 40s, seeks sexy 81F, 30-40, for a night you won't forget. **T9621**

SEEKING EXOTIC AND EROTIC
SWM, 30 years old, 6'2", blonde/blue, 200 lbs. Seeks couples, singles and married females, ages 18-45, especially A/H/Indian and other dark, exotic types. **T6997**

BI COUPLE SEEKING EROTICA
White couple, both 19, seeks party partners. In search of bimbos, 18-35. No prejudices! Get in touch with us! **T9457**

SEX CLUB FANTASY
Nice-looking BM, 38, seeks sex club partner, female/couple. I'm respectful, 6', 235lbs. You are adventurously open, uninhibited, nice shape, craving sex club experience. **T9447**

DO YOU HAVE YOUNGER HUSBAND?
Attractive, buxom SWF, 5'6", 120lbs, young 42, seeks married WF, over 40, who has slim, Anglo husband under 40, for fun times. **T9430**

MAN IN THE MIDDLE
Very open-minded DWM, 38, 6', 195lbs, clean-cut, interested in first threesome. Tell me what to do! **T9391**



SEEKING ASIAN CUYS...
into spanking. Attractive GWM, 31, 6", 205lbs, seeks guys interested in either giving or receiving, on the bare butt. No sex. **T9872**

MALE WILLING TO MODEL
Very attractive HM, would like to pose and model with transsexual, transvestites and very feminine men. Please leave a message, for further information. **T9760**

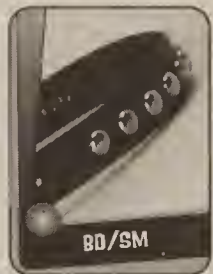
A LADY IN THE PARLOR...
a harlot in the bedroom. Sensual, 30ish TV, luscious legs, long hair, waiting to be romanced by attentive, handsome suitor. **T9041**

TS LADY WANTED
This oversexed SWM, 6'1", 190lbs, is seeking a versatile or top TX, TG, or TV lady. **T9617**

SWEET LOVE
Light-skinned, good-looking professional ex-gangster, 5'5", tat too, seeks friend to talk to, love, hug, kiss. East Bay. **T9626**

SHE'S GOT PERSONALITY
Attractive TV, with female personality, seeks lonely gentleman for regular visits. **T9421**

HOT CROSS-DRESSER
Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SM for fun times. Must be discreet. **T9390**



SADISTIC WHITE DADDY...
gives, long, hard spankings to mature, full-figured women. Can you handle the pain? After the punishment, comes the total release and pleasure. **T9256**

BONOAEE NEEDED
Submissive, generous male, handsome, polite, professional, seeks attractive lady for regular dominance, bondage. Experience not required. **T9734**

GOLDEN SHOWERS
Attractive WM seeks singles or couples, to get together and exchange golden showers. **T8858**

YOU WILL BE MINE
Dominant black man, 30+, safe, discreet, patient, and emotionally stable. Seeking submissive female for safe, fantasy play. Friends first. Any race. Novices welcome. **T9437**

CONVERSATION FIRST
Civilized WM seeks literate, wise, mature C&T-loving WF with sense of humor, for conversations, then? **T9444**

MASCULINE & SUBMISSIVE
Former straight guy, lean build, wants masculine, dominant guy, lean body, to give me direction, tell me what to do. Smooth/hairy, up to early 40s. **T9420**



MALE-TO-FEMALE BI TS...

N/S, very oral, seeks Oom/couple/Oomine who wants a submissive housemaid. I clean, cook, pamper. Hot, safe, sane, consensual, moderate 8&0/S&M. **T9878**

TEACH ME
Young, good looking SWM, sandy blond hair, intuitive, innocent, moisture farmer. Is seeking only a force to be reckoned with. **T9857**

WANTED: WOMEN...
with smelly, pretty feet, to stand on and step on my face. SWM, 30, needs to be abused by one or more lady's feet! **T9832**

SEEKS FIRST TIME ENCOUNTER
SM, 36, 5'9", 180lbs, blond/green, seeks transsexual for experimentation and to show me the ropes. **T9748**

KINKY, NASTY OLD MAN
Mature WM, seeks full-figured, mature 8F for golden shower fantasies, for her relief and pleasure. **T9772**

LOOKING GOT YOU
Submissive, muscular SWM, 6'3", seeks superior female to orally service. Age/race unimportant, but please be H/W proportionate. **T9627**

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1-877-895-7996

LOOKING FOR SOMEONE...
to go to Power Exchange. AM seeks fun, adventurous, open-minded female to go sex clubs and watch porn. Age and race unimportant. **T9630**

ENGLISH BUTLER AWAITS...
to respectfully serve your most intimate desires. Unusually passionate, sensitive, sensually aware butler will thoroughly pamper and pleasure his slutty, slender mistress, 20s-30s. **T8687**

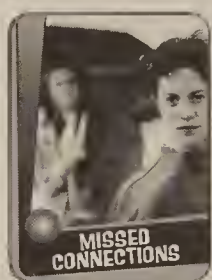
SEEKING HOT COP
Hot male couple seeks a genuine male cop. Officer is the key to fulfilling our fantasy. 8e sexy/masculine. You will enjoy this discrete experience. **T9467**

BI EAST BAY MAN
SWM, 46, 6'1", 195, seeks other 81 men for video, J/O, and more. Must be discreet and private. My place in Oakland, day-time is best. **T9439**

BI-CURIOUS IN NYLONS
WM mid 50s, 6'5", 230lbs, clean-cut, healthy, seeks fit WM, 40+, who enjoys same for erotic encounter. No drugs. **T9440**

FOOT WORSHIP
Handsome, slender GAM wants to be dominated by an attractive, masculine man. Verbal a plus! Open to all foot scenes. **T9442**

LIKES NATURAL WOMEN
SM, 23, likes women who are unshaved. Age/Race unimportant. **T9428**



43, LIBRA
You answered my ad woman to woman, but left the wrong phone number, please call again, I'd like to talk to you. **T9895**

AMC ON VAN NESS
Saturday corner, March 31, about 7pm. You: female, at parking validation machine. Me: male, both of us, not alone. Please contact. **T9852**

3/28—JEWISH FILM FESTIVAL
Hot boy at Jewish film festival. My friend asked you for the time. I need to meet you. Lets make out. **T9803**

ELISA?
You: beautiful young lady at birthday party, Saturday, 3/24 at Anza and 21st Ave. Me: Mickey Mouse shirt, distracted, never got your status, single? **T9826**

SUNGLASSES ON HK FLIGHT
You: Wearing sunglasses on UA806 from HK, 2/20. Bulkhead seat. Me: blue shirt, glasses, too much luggage, 2rows up. Tea sometime? **T9609**

FRI 3/16 CONTINENTAL...
11:30am NY to SF. You seat 140. I was in row ahead of you, window. Tall, green vest. Prepare for take off? **T9464**

UNION SQUARE SERVING WENCH
March 8th. Hot blonde, tattooed waitress, I had the first foot-long of your shift. Me: redhead and big shoes, zombie movies, and clam dip? **T9471**

HEY CUTE BLOND GUY...
with red mustang car. Saw you on the Castro occasionally by the rainbow steps. Interested in hanging out with a cute Asian guy? **T9445**

ALL YOU KNEAD
March 13 2pm. You: black top, skinny straps. ME: Black vest, goaty, with tall blonde girl. Just missed you upstairs. Wanna meet for coffee? **T9425**



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Educated, sociable, professional, single men and women, 50+, meet at Om Sum restaurant in the Bay area once per month. **T5777**

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NATURE LOVER
Adventurous, independent, out-door-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. **T5337**

TRAVEL PARTNER
SF seeks same to join me on a cruise tour to China in November. **T9632**

FRIEND
Tomboy, 48, intelligent, shy, articulate, iconoclastic, and trust worthy, seeks friend with similar qualities. **T9590**

TO DRESS OR NOT TO DRESS
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. **T9579**

HARBIN HOT SPRINGS RIDE SHARE
Looking for companion for a day-trip to Harbin hot springs on either Saturdays or Wednesdays. I'll drive. I'm a 27-year-old who's new to SF. **T9462**

LET'S TAP
I am looking for tap dance partners to work out with for fun and exercise. All levels and all genders welcome. **T9468**

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Choose a category:

Compose a headline: (optional)

Words in the headline included in the total word count) Medium \$5.00 Large \$10.00 Extra-Large \$15.00

Compose your ad: (First 25 Words FREE)

Fax your ad to: 415. 437.3668
email your ad to: connections@sfbg.com
or mail to: 520 Hampshire St., SF, CA 94110-1417

The following information is necessary for our records and is strictly confidential.

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Phone: _____ email: _____

Cost of ad: Payment Information

Total words _____ -25 (free) = _____ x 2.00 = _____

+ Headline (see above for headline pricing information)

TOTAL

Total amount enclosed

_____ Visa/Master Card/Amex _____ Check/Money Order

CC# _____ Exp. _____

Signature of cardholder _____

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FREE AD

Classified Index

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Bay Area Careers
beginning on Page 118

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

Placing An Ad

BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

IN PERSON:

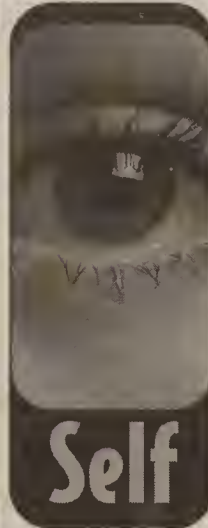
Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

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www.kayiko.com (CAL*SCAN)

NEW COMPUTER GAME
rewards cooperation, not
competition. Fast-paced play and
mind bending puzzles. One or
two players. Rave reviews. Only
\$19.95 from
www.jackattack2.com
(CAL*SCAN)

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cents/minute anytime long
distance calling state/state.
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cents/minute. Your own 800
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99HELLO. (CAL*SCAN)

GWS / CFS
For information on GULF WAR
SYNDROME and related civilian
illnesses call 1-877-485-3838
or log onto immed.org or
www.gulfwarvets.com

**Community
Forum**

Announcements

Classified Ads
PRINTED IN MORE THAN 100
ALTERNATIVE PAPERS FOR
JUST \$950 to run your ad in
papers with a total circulation
exceeding 6.9 million copies per
week! Call Jody Colley, San
Francisco Bay Guardian
Classified Advertising Manager
at (415) 487-2514.

EXTRAS/ACTORS Up to \$500
a day! All looks needed. Call for
info 1-800-260-3949 ext. 302S.
(AAN CAN)

**Need a New OELL Computer but
have bad credit? We can help.**
We've helped thousands like
you. Ask about our "Fresh
Start" program. 1-800-477-
9016 omcsolutions.com Code
AN12. (AAN CAN)

**These Are The People
In Your Neighborhood
(TATPIYN)**

These Are The People In Your
Neighborhood (TATPIYN) will be
screening locally produced film
and video shorts as features
and installations as a benefit for
our April 28 Street Festival. (See
Bay Area portion of TATPIYN
website). Works of visual and
sculptural art will also be on
display, as well as music from
Nickel Beer Riot, and the Alex
Kor Ensemble. \$56 62nd St.
(cornering Lowell Street). \$5
suggested donation at door.
http://tatpiyn.net/firms.com or e-mail
transitionper@netmail.com.

Lost and Found

REWARD for the safe return of
my santa cruz guitar that was
stolen from my home. Has logo on
the 12th fret "sogo" \$500.00 no
questions asked (415)934-8229

Events

Warpradio.com & KCSF
90.9fm Local's only show. SF
Underground is growing local's
only city college radio program that
features unsigned, underground
Bay Area Bands/Artists. Hear it
tue@tues@3pm, Wed 1pm,
Fri@noon on Warpradio.com (type
in - KCSF) Please Send CD memo
to: KCSF, c/o Tre Jones, 2818
Diamond St., SF CA 94131. Email
- SFUnderground@usa.net - for
more info.

Legal Notices

California STATE BOARD OF
EQUALIZATION SELLERS
PERMIT NORTHSTAR IMPORTS,
JEUNG H. CHOI, 3505-19th
Street, #203, San Francisco, CA
94110. Is hereby Authorized
pursuant to Sales and Use Tax
To Engage in the business of
selling tangible personal
property at the above location.
This Permit is valid until revoked
or canceled but is not
transferable. If you sell your
business, or drop out of a
partnership, notify us or you
could be responsible for sales
and use taxes owed by the new
operator of the business. Dated:
2/1/2001. March 28, April 4,
11, 18, 2001. L# 352602

Commonwealth of
Massachusetts, The Trial Court,
Probate and Family Court
Department, Plymouth Division,
Oocket No. 01D0142-0V1
SUPPLEMENTARY DIVORCE
SUMMONS BY PUBLICATION
AND MAILING
Jack R Lombard, Plaintiff V.
Carrie K. Lombard, Defendant
To the above named Defendant:
Carrie K. Lombard, A Complaint
has been presented to this
Court by the Plaintiff, Jack R
Lombard, seeking to dissolve
the bonds of matrimony. An
Automatic Restraining Order has
been entered in this matter
preventing you from taking any
action which would negatively
impact the current financial
status of either party. Please
refer to Supplemental Probate
Court Rule 411 for more
information.
You are required to serve upon
William E. Shay, Esquire -
Attorney for plaintiff - whose
address is LAW OFFICES OF
JAMES R. McMAHON, JR.,
P.C., 186 Main Street, Buzzards
Bay, MA 02532-3274 your
answer on or before June 18,
2001. If you fail to do so, the
court will proceed to the hearing
and adjudication of this action.
You are also required to file a
copy of your answer in the office
of the Register of this Court at
Plymouth. Witness, Catherine P.
Sabatis, Esquire, First Justice of
said Court at Plymouth, this
20th day of March, 2001.
Signed Robert E. McCarthy,
Register of Probate Court. April
11, 18, 25, 2001. L# 352801

Classified Ads
PRINTED IN MORE THAN 100
ALTERNATIVE PAPERS FOR
JUST \$950 to run your ad in
papers with a total circulation
exceeding 6.9 million copies per
week! Call Jody Colley, San
Francisco Bay Guardian
Classified Advertising Manager
at (415) 487-2514.

EXTRAS/ACTORS Up to \$500
a day! All looks needed. Call for
info 1-800-260-3949 ext. 302S.
(AAN CAN)

**Need a New OELL Computer but
have bad credit? We can help.**
We've helped thousands like
you. Ask about our "Fresh
Start" program. 1-800-477-
9016 omcsolutions.com Code
AN12. (AAN CAN)

**These Are The People
In Your Neighborhood
(TATPIYN)**

These Are The People In Your
Neighborhood (TATPIYN) will be
screening locally produced film
and video shorts as features
and installations as a benefit for
our April 28 Street Festival. (See
Bay Area portion of TATPIYN
website). Works of visual and
sculptural art will also be on
display, as well as music from
Nickel Beer Riot, and the Alex
Kor Ensemble. \$56 62nd St.
(cornering Lowell Street). \$5
suggested donation at door.
http://tatpiyn.net/firms.com or e-mail
transitionper@netmail.com.

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247373
The following person is doing
business as CARLOS WELDING,
520 Buchanan Street, San
Francisco, CA 94102: Carlos
Barrios, 1134 Peralta Street,
Oakland CA 94607. Registrant
commenced business under the
above fictitious business name
on the date March 13, 2001.
This business is conducted by
an individual. Signed CARLOS
BARRIOS. This statement was
filed with the County Clerk of the
City and County of San
Francisco, CA by M. Lucas
Rebston, on March 13, 2001.
March 21, 28 April 4, 11,
2001. L# 352504

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247523
The following person is doing
business as THE WILD HEART
AFFAIR, 1231 Market Street,
San Francisco, CA 94103:
Daniel Matsumoto, 884 Lurline
Orive, Foster City CA 94404.
Registrant commenced business
under the above fictitious
business name on the date
March 19, 2001. This business
is conducted by an individual.
Signed Daniel Matsumoto. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Manbel Jaldon, on March 19,
2001. March 21, 28 April 4,
11, 2001. L# 352505

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247393 The following
person is doing business as
STROKER PRODUCTIONS, 2875
Mission Street, San Francisco,
CA 94110: TINA GORON, 2875
Mission Street, San Francisco,
CA 94110. Registrant
commenced business under the
above fictitious business name
on the date March 13, 2001.
This business is conducted by
an individual. Signed Tina
Gordon. This statement was
filed with the County Clerk of the
City and County of San
Francisco, CA by Magdalena
Zevallos, on March 13, 2001.
April 4, 11, 18, 25, 2001. L#
352701

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247699 The following
person is doing business as
CENTER FOR CREATIVE
MARKETING & IOEA FURNORY,
233 Olores St., #3, San
Francisco, CA 94103: GERALD
L. PATRICK, 233 Olores St.,
#3, San Francisco, CA 94103.
Registrant commenced business
under the above fictitious
business name on the date
March 15, 2001. This business
is conducted by an individual.
Signed: Gerald L. Patrick. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Nancy Alfaro, on March 26,
2001. April 4, 11, 18, 25,
2001. L# 352703

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247368 The following
person is doing business as
GUACAMAYA COFFEE CO., 2030
48th Ave., San Francisco, CA
94116: Hugo Ivan Gonzalez
2030 48th Ave., San Francisco,
CA 94116. Registrant
commenced business under the
above fictitious business name
on the date March 13, 2001.
This business is conducted by
an individual. Signed Ivan
Gonzalez. This statement was
filed with the County Clerk of the
City and County of San
Francisco, CA by Manbel Jaldon,
on March 12, 2001. APRIL 4,
11, 18, 25, 2001. L# 352704

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247827 The following
person is doing business as
PS666, 950 Harrison Street,
#109 San Francisco, CA 94107:
Karen L Haines, 950 Harrison
Street, #109 San Francisco, CA
94107. This business is
conducted by an individual.
Signed Karen L Haines. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Jennifer Lynn Venegas, on
March 3, 2001. APRIL 4, 11,
18, 25, 2001. L# 352705

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 302171 The following
person is doing business as
RISING SIGNS, 19197 Madison
Ave, Castro Valley, CA 94546:
Reed Di Thomas, 19197
Madison Ave, Castro Valley, CA
94546. This business is
conducted by an individual.
Registrant has not yet begun to
transact business under the
fictitious name or names listed
herein. Signed Reed Di Thomas.
This statement was filed with
the County Clerk-recorder of
Alameda County, CA by Patrick
O'Connell, on March 6, 2001.
April 4, 11, 18, 25, 2001. L#
352706

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247883
The following person is doing
business as KEYFRAME GRAFIX,
1385 Pine Street, #20, San
Francisco, CA 94109: Krzysztof
Lipowski, 1385 Pine Street,
#20, San Francisco, CA 94109.
Registrant commenced business
under the above fictitious
business name on the date April
1, 2001. This business is
conducted by an individual.
Signed Krzysztof Lipowski. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Magdalena Zevallos, on April 3,
2001. April 11, 18, 25, May 2,
2001. L# 352801

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247942
The following person is doing
business as BIG
CONSTRUCTION, 1097A Revere
Ave., San Francisco, CA 94124:
Josh Brown, 1097A Revere Ave.,
San Francisco, CA 94124.
Registrant commenced business
under the above fictitious
business name on the date April
4, 2001. This business is
conducted by an individual.
Signed Josh Brown. NOTICE-THIS
FICTITIOUS BUSINESS NAME
STATEMENT EXPIRES ON APR
04, 2006, FIVE YEARS FROM
THE DATE IT WAS FILED. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Jennifer Lynn Venegas, on April
4, 2001. April 11, 18, 25, May
2, 2001. L# 352804

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247699 The following
person is doing business as
CENTER FOR CREATIVE
MARKETING & IOEA FURNORY,
233 Olores St., #3, San
Francisco, CA 94103: GERALD
L. PATRICK, 233 Olores St.,
#3, San Francisco, CA 94103.
Registrant commenced business
under the above fictitious
business name on the date
March 15, 2001. This business
is conducted by an individual.
Signed: Gerald L. Patrick. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Nancy Alfaro, on March 26,
2001. April 4, 11, 18, 25,
2001. L# 352703

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247368 The following
person is doing business as
GUACAMAYA COFFEE CO., 2030
48th Ave., San Francisco, CA
94116: Hugo Ivan Gonzalez
2030 48th Ave., San Francisco,
CA 94116. Registrant
commenced business under the
above fictitious business name
on the date March 13, 2001.
This business is conducted by
an individual. Signed Ivan
Gonzalez. This statement was
filed with the County Clerk of the
City and County of San
Francisco, CA by Manbel Jaldon,
on March 12, 2001. APRIL 4,
11, 18, 25, 2001. L# 352704

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247827 The following
person is doing business as
PS666, 950 Harrison Street,
#109 San Francisco, CA 94107:
Karen L Haines, 950 Harrison
Street, #109 San Francisco, CA
94107. This business is
conducted by an individual.
Signed Karen L Haines. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Jennifer Lynn Venegas, on
March 3, 2001. APRIL 4, 11,
18, 25, 2001. L# 352705

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 302171 The following
person is doing business as
RISING SIGNS, 19197 Madison
Ave, Castro Valley, CA 94546:
Reed Di Thomas, 19197
Madison Ave, Castro Valley, CA
94546. This business is
conducted by an individual.
Registrant has not yet begun to
transact business under the
fictitious name or names listed
herein. Signed Reed Di Thomas.
This statement was filed with
the County Clerk-recorder of
Alameda County, CA by Patrick
O'Connell, on March 6, 2001.
April 4, 11, 18, 25, 2001. L#
352706

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247368 The following
person is doing business as
GUACAMAYA COFFEE CO., 2030
48th Ave., San Francisco, CA
94116: Hugo Ivan Gonzalez
2030 48th Ave., San Francisco,
CA 94116. Registrant
commenced business under the
above fictitious business name
on the date March 13, 2001.
This business is conducted by
an individual. Signed Ivan
Gonzalez. This statement was
filed with the County Clerk of the
City and County of San
Francisco, CA by Manbel Jaldon,
on March 12, 2001. APRIL 4,
11, 18, 25, 2001. L# 352704

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247827 The following
person is doing business as
PS666, 950 Harrison Street,
#109 San Francisco, CA 94107:
Karen L Haines, 950 Harrison
Street, #109 San Francisco, CA
94107. This business is
conducted by an individual.
Signed Karen L Haines. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Jennifer Lynn Venegas, on
March 3, 2001. APRIL 4, 11,
18, 25, 2001. L# 352705

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247872
The following person is doing
business as N T ASSOCIATES,
3600 San Bruno Ave. 103, San
Francisco, CA 941134: Nelson
Tam, 3116 San Bruno Ave., San
Francisco, CA 94134. Registrant
commenced business under the
above fictitious business name
on the date March 20, 2001.
This business is conducted by
an individual. Signed Nelson
Tam. NOTICE-THIS FICTITIOUS
BUSINESS NAME STATEMENT
EXPIRES ON APR 03, 2006, FIVE
YEARS FROM THE DATE IT WAS
FILED. This statement was filed
with the County Clerk of the City
and County of San Francisco, CA
by Jennifer Lynn Venegas, on
April 3, 2001. April 11, 18, 25,
May 2, 2001. L# 352805

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247927
The following person is doing
business as WAVE RESOURCE
CONSULTING, 443 Irving Street,
San Francisco, CA 94122:
Lawrence Phillip Novida, 443
Irving Street, San Francisco, CA
94122. Registrant commenced
business under the above
fictitious business name on the
date March 31, 2001. This
business is conducted by an
individual. Signed Lawrence P
Novida. NOTICE-THIS FICTITIOUS
BUSINESS NAME STATEMENT
EXPIRES ON APR 04, 2006, FIVE
YEARS FROM THE DATE IT WAS
FILED. This statement was filed
with the County Clerk of the City
and County of San Francisco, CA
by Manbel Jaldon, on April 4,
2001. April 11, 18, 25, May 2,
2001. L#

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247699 The following
person is doing business as
CENTER FOR CREATIVE
MARKETING & IOEA FURNORY,
233 Olores St., #3, San
Francisco, CA 94103: GERALD
L. PATRICK, 233 Olores St.,
#3, San Francisco, CA 94103.
Registrant commenced business
under the above fictitious
business name on the date
March 15, 2001. This business
is conducted by an individual.
Signed: Gerald L. Patrick. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Nancy Alfaro, on March 26,
2001. April 4, 11, 18, 25,
2001. L# 352703

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247368 The following
person is doing business as
GUACAMAYA COFFEE CO., 2030
48th Ave., San Francisco, CA
94116: Hugo Ivan Gonzalez
2030 48th Ave., San Francisco,
CA 94116. Registrant
commenced business under the
above fictitious business name
on the date March 13, 2001.
This business is conducted by
an individual. Signed Ivan
Gonzalez. This statement was
filed with the County Clerk of the
City and County of San
Francisco, CA by Manbel Jaldon,
on March 12, 2001. APRIL 4,
11, 18, 25, 2001. L# 352704

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247827 The following
person is doing business as
PS666, 950 Harrison Street,
#109 San Francisco, CA 94107:
Karen L Haines, 950 Harrison
Street, #109 San Francisco, CA
94107. This business is
conducted by an individual.
Signed Karen L Haines. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Jennifer Lynn Venegas, on
March 3, 2001. APRIL 4, 11,
18, 25, 2001. L# 352705

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 302171 The following
person is doing business as
RISING SIGNS, 19197 Madison
Ave, Castro Valley, CA 94546:
Reed Di Thomas, 19197
Madison Ave, Castro Valley, CA
94546. This business is
conducted by an individual.
Registrant has not yet begun to
transact business under the
fictitious name or names listed
herein. Signed Reed Di Thomas.
This statement was filed with
the County Clerk-recorder of
Alameda County, CA by Patrick
O'Connell, on March 6, 2001.
April 4, 11, 18, 25, 2001. L#
352706

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247368 The following
person is doing business as
GUACAMAYA COFFEE CO., 2030
48th Ave., San Francisco, CA
94116: Hugo Ivan Gonzalez
2030 48th Ave., San Francisco,
CA 94116. Registrant
commenced business under the
above fictitious business name
on the date March 13, 2001.
This business is conducted by
an individual. Signed Ivan
Gonzalez. This statement was
filed with the County Clerk of the
City and County of San
Francisco, CA by Manbel Jaldon,
on March 12, 2001. APRIL 4,
11, 18, 25, 2001. L# 352704

**FICTITIOUS BUSINESS NAME
STATEMENT**
FILE NO. 247827 The following
person is doing business as
PS666, 950 Harrison Street,
#109 San Francisco, CA 94107:
Karen L Haines, 950 Harrison
Street, #109 San Francisco, CA
94107. This business is
conducted by an individual.
Signed Karen L Haines. This
statement was filed with the
County Clerk of the City and
County of San Francisco, CA by
Jennifer Lynn Venegas, on
March 3, 2001. APRIL 4, 11,
18, 25, 2001. L# 352705

NOTICE IS HEREBY GIVEN that
the undersigned intends to sell
the personal property described
below according to Section
1988 of the Civil Code. The
undersigned will sell at public
sale by competitive bidding on
the 20th day of April, 2001 at
10:00 am on the premises
where said property has been
stored and which is located at
730 Divisadero Street,
Apartment 104 .San Francisco,
California, County of San
Francisco, State of California,
the personal property including:
freezer, sectional sofa, kitchen
table w/ 4 chairs, miscellaneous
kitchen dishes/ pots/ pans/
silverware/ flatware, books/
tapes/ speakers/ ampl

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319665
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO 400 McAllister Street, San Francisco, CA 94102-4514. Petition of SEAN SAMUEL BREACH For Change Of Name. TO ALL INTERESTED PERSONS: Petitioner SEAN SAMUEL BREACH for decree changing name as follows: Present Name SEAN SAMUEL BREACH to Proposed Name SEBAZTIEN The Court Orders that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. May 21, 2001, at 9:00am Dept: 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated this 16th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. **March 21, 28, April 4, 11, 2001. L# 352503**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319543
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of SUZANNE LEE PRUDHOMME For Change Of Name. The application of SUZANNE LEE PRUDHOMME for change of name, having been filed in Court, and it appearing from said application that SUZANNE LEE PRUDHOMME has filed an application proposing that Her name be changed to ZANNE PRUDHOMME DEJANVIER. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court on the 14th day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 12th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. **March 28, April 4, 11, 18. L# 352601**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319167
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. TO ALL INTERESTED PERSONS: Petitioner: for a decree changing names as follows: Present name JOHN GREER PETERSON Proposed name AARON GREER PETERSON filed a petition with this court. The COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING** Department 218 on the 30th day of April, 2001, at 9:00am. Dated this 26th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **April 4, 11, 18, 25, 2001. L# 352702**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME FILE NO: 237891
The following person have abandoned the use of the fictitious business name known as: MAGIKAL CHILO, Located at: 1601 A Page St., San Francisco, CA 94117. The fictitious business name referred to was filed in the County of San Francisco on: JANUARY, 24, 2000. NAME AND ADDRESS OF REGISTRANTS: Naomi R. Carner, 1745 Page St., #1, San Francisco, CA 94117; Brett Hackett, 1745 Page St., #1, San Francisco, CA 94117. This business was conducted by a general partnership, signed Naomi R. Carner. Dated: April 2, 2001. **April 11, 18, 25, May 2, 2001. L# 352803**

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FREE to List!

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Rentals and Roommates

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\$65

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863-7368
www.renttech.com

Shared Housing SF

\$1160 PACIFIC HEIGHTS - share 2br/1ba flat with 1 female non-smoker. Seeking professional, friendly female or male to share large, sunny 2 bedroom featuring new appliances, eat-in kitchen, spacious, high-ceilinged living room. Walk-in and storage closets. Roofdeck, elevator, laundry room. 100's available. **www.metrorent.com (415) 563-7368.**

\$1160 PACIFIC HEIGHTS - share 2br/1ba apartment with 1 female non-smoker. Seeking professional, friendly female or male to share large, sunny 2 bedroom featuring new appliances, eat-in kitchen, spacious, high-ceilinged living room. Walk-in and storage closets. Roofdeck, elevator, laundry room. 100's available. **www.metrorent.com (415) 563-7368.**

\$1200 Avall 5/1, 2 rooms with private bath in bright quite house with 2 other women. Seeking responsible vegetarian female. Near city college Muni, Bart and Freeway. Sorry no tobacco, hard drugs, pets, kids or couples. 415-333-9242. Leave message.

\$1200 UPPER NOB HILL - Spacious bedroom in 2br/1ba or \$850 HAYES VALLEY (Oak Buchanan) Share 4br/28ba. (415) 558-8588.

\$1350 MARINA - share 2br/1ba apartment with 1 male non-smoker. Beautiful, sunny Marina room. One block from Chestnut Street shops and restaurants. Exceptional view from roofdeck. All utilities included in the rent! 100's available **www.metrorent.com (415) 563-7368.**

\$400 and \$550 Sunset - Small/Large room, female only, near MUNI, non-smoking, no pets. Call (415) 753-0300.

\$400 Nob Hill - Rm in Nob Hill flat w/view of yard. Cat OK. Ref#5449. **The Original San Francisco Roommate Referral Service.** **www.RoommateLink.com. 415-626-0606**

\$410 Sunset - Rm in Sunset with garage; near transit. Ref#5439. **The Original San Francisco Roommate Referral Service.** **www.RoommateLink.com. 415-626-0606**

\$425 Daly City - Lg rm w/view in Daly City. W/D, no pt & Cpt; cat ok. Ref#5484. **The Original San Francisco Roommate Referral Service.** **www.RoommateLink.com. 415-626-0606**

\$450+ Roommate Service All Areas Browse/List Free! **www.MetroRoommates.com 201.265.7900**

\$500 CASTRO/EUREKA VALLEY (Olores @ 19th St) to share with 28yo GM and 2 others. Yard - H/W Floors - 2 gay men (Brazilian and Vietnamese, 20's) Looking for an easygoing, reasonably neat roommate with a life outside the house. Please contact by email (#28012) — We have over 600 rooms! — RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

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\$700 HAYES VALLEY/LWR HAIGHT (Buchanan Street @ Oak) to share with 34yo 8ft. H/W Floors - I have 2 cats. You'd be living in the living room of the apt but there's a door so at night, you'd have privacy. Looking for someone for 3-6 months. (#27985) — We have over 600 rooms! — RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

\$700 NOE VALLEY (22nd St @ Castro St) to share with 38yo GM. H/W Floors - 2brdm apt on Collingwood hill, old Edwardian, lot's of character, easy parking, close to Muni. U 8 quiet, responsible, w/ a job and life, and don't spend too much time around the apt (no couch potatoes or homebodies), oh yeah sense of humor is A+. (#28003) — We have over 600 rooms! — RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

\$750 OUBOCE TRIANGLE - share 2br/1.5ba flat with 1 gay male. Looking for an urban professional to share great creative space. Huge kitchen with dishwasher, great sundeck. Close to public transportation. 100's available. **www.metrorent.com (415) 563-7368.**

\$750 INNER SUNSET (Lincoln Way @ 22nd Ave) to share with 32yo SF and 2 others. Yard - H/W Floors - F/P - Looking for other mature, responsible and financially stable roommates who enjoys their privacy. (#27998) — We have over 600 rooms! — RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

\$750 plus utilities Inner Richmond near GG park furnished room with kitchen privileges, female preferred. Ideal for scholar, meditator, artist, or someone working on upper shocka exploration. We are a couple in our 50's with two small dogs. No smoking, no more pets. (415) 752-7625

\$750 PRESIDIO HEIGHTS (Palm Ave @ California) to share with 25yo SF and 2 others. H/W Floors - O/W - There are 2 bedrooms, one my husband and I, the other for the person sharing the apartment. We are looking for someone quiet as we are both going to school. (#28004) — We have over 600 rooms! — RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

\$775 PACIFIC HGHTS - share 3br/2ba flat with 2 male non-smokers. Responsible, professional, quiet roommates seeking similar person to share Edwardian flat with an exceptional view, hardwood floors, laundry, and an excellent location! 100's available **www.metrorent.com (415) 563-7368.**

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\$825 NOE VALLEY (29th Street @ Olores) to share with 24yo SF and 2 others. Yard - Parking - D/W - W/O - Additionally, there is a male, 24 years old. This is a fully furnished house and room (although we can arrange to move the bedroom furniture). Our current roommate is moving to Europe to work for six months to a year with the intent to return at some point (#27987) — We have over 600 rooms! — RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

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\$850 TWIN PEAKS (Corbett @ Clayton) to share with 46yo GM. Deck - H/W Floors - O/W - W/D - Washer/Dryer in unit. Water is shared with 5 people on the washer/dryer. (#28008) — We have over 600 rooms! — RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

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astrobay

by charon nebula

Aries
March 21 – April 19
As an Aries, you probably have an innate loathing for pathetic little wimps who depend on others for all but their most abstract and impractical needs. Fortunately, these types of people usually inhabit comfortable, placid, boring environments, while you (on the other hand) prefer your surroundings to be a little challenging. Yet occasionally a little lost lamb strays into ram territory, and if you guide one back to safety this week, interesting adventures will result.

Taurus
April 20 – May 20
Some people just flat out refuse to admit it when they're wrong. And usually the tenacity of their resistance to confessing to wrongdoing increases in proportion to the wrongness of the act. Someone in your life will absolutely refuse to back down regarding a particularly egregious error this week.

Gemini
May 21 – June 20
People who don't read are lame. They don't realize that while you're engrossed in text, you're not looking at the endless array of dreary corporate marketing displays that litter our world. You're seeking valuable information, not passively absorbing information meant to make you complacent and stupid and easily exploited. Seek words of wisdom to shield you from overexposure to banality this week.

Cancer
June 21 – July 22
Almost all people believe that they personally are relatively benevolent, even the serial killers. It's rare to encounter a cheating, lying, manipulative creep who actually informs you of this in advance. Some sucker is going to try to convince you that he or she is a fine, upstanding citizen this week. Yeah, right.

Leo
July 23 – Aug. 22
Since Leos are the perpetual teenagers of the zodiac, and since teenagers hate being patronized by condescending old people, you're bound to find yourself performing the "youthful rebellion" role from time to time — especially when aged and decrepit dinosaurs insist on talking down to you. Sass your elders this week.

Virgo
Aug. 23 – Sept. 22
You're caught between the Jupiter-versus-Mars-Pluto thing, and it's bound to get either exciting or expensive. Since you got through last month mostly intact, you're probably willing to pay your way out of a further drama. This week finds you negotiating a calm future.

Libra
Sept. 23 – Oct. 22
Having recently resumed my search for my next ex, I pondered the wisdom of selecting a Libra candidate.

April 12–18, 2001

Granted, Libra's are at a disadvantage, with a ruling planet in opposition and retrograde besides. This can lead you along the merry path of romantic mistakes (I'm lurking in the woods just ahead, behind a tree). But alas, my ethical standards are occasionally too high for my own good, and therefore I must caution you about all those creeps attempting to seduce you into the fabulous world of twisted relationships this week.

Scorpio
Oct. 23 – Nov. 20
Community involvement can be a wonderful thing, depending on the community. Occasionally you'll volunteer for something and meet people who will be your best friends for the next decade, and you'll work together with them to fight injustice. And sometimes you'll run into a bunch of opinionated grouches. Don't let grouches discourage you from fulfilling your civic duties this week.

Sagittarius
Nov. 21 – Dec. 21
In an ideal world you would have two separate and distinct social circles: one in which you could complain about your lover(s) and another where you could take your lover(s) without fear of having your less than public sentiments revealed. But alas, the world is not yet ideal. Tongues are loose and may slip this week.

Capricorn
Dec. 22 – Jan. 19
The rhythm of daily life becomes synopated this week as you face changes in your everyday routine. Whether you're changing jobs, starting a new diet, or discarding a habit that no longer interests you, your efforts are particularly prone to success. Change your small patterns and enhance your big picture.

Aquarius
Jan. 20 – Feb. 18
One person's notion of overwhelming misery (i.e., a Britney Spears music marathon or a trip to the nearest outlet mall) might be another's idea of a good time. People have widely differing opinions on fun and pain. Think twice before accepting invitations to supposedly fun things this week and try not to direct anyone to places he or she will probably hate.

Pisces
Feb. 19 – March 20
Some people seem all right until you get to know them and discover that their psyches are a hotbed of twisted, backward, malignant ideas about subjects that directly affect you. And then you have to go about the tiresome business of evaluating whether they're so ethically and/or philosophically unsound that you don't feel comfortable associating with them (always a difficult chore for a Piscean). This week contains distinct possibilities for sudden outbursts of judgmental, righteous behavior. ❖

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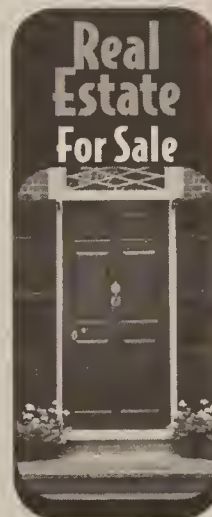
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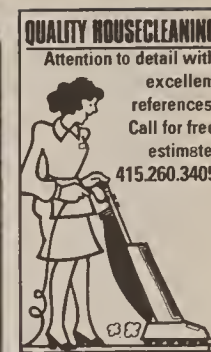
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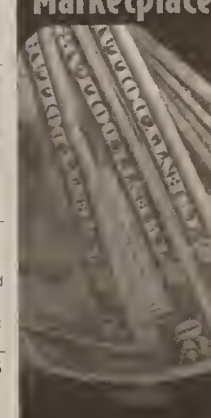


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Bassist Sought, for straight-up rock band with regular gigs, van, PA, CD and great attitude. Seek fun-loving player. exp. preferred. www.thetabloids.com (510) 428-9866.

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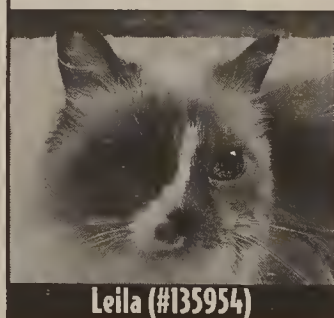
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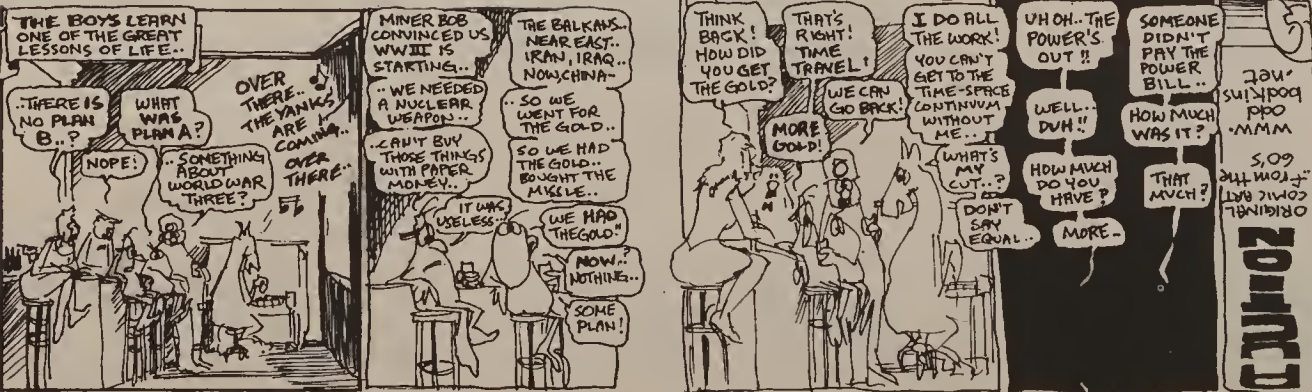
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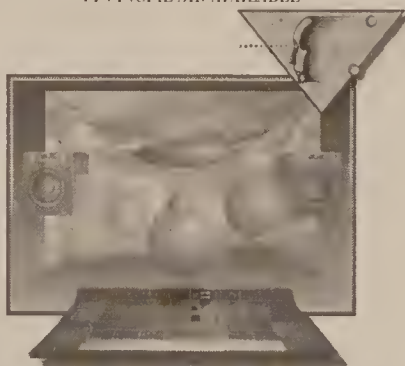
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(back page of Bay Guardian)

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Deadlines apply for all new copy or copy changes, payment, and space reservation. Special sections may have advanced deadlines. Please check with an account executive.

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San Francisco

Women Against Rape

WOMEN ACTIVISTS NEEDED

What would our world look
like without rape?

Do you want to learn valuable counseling skills
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**SF Woman Against Rape is a 25 year
old multiracial rape crisis center.**

We are a women of color majority agency that
supports rape survivors, their family and friends.

New volunteer training

Starts May 1st and ends June 9th.

Women of color, immigrant women, queer
women, transgendered women, elder women,
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working class/low income women prioritize for
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Hourly wage paid to counsel survivors of rape
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Call 415-861-2024 ext. 311
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Students, seniors and people
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www.ecovote.org

To Advertise in this Section, call: 415.255.7600

The SAN FRANCISCO BAY GUARDIAN, an independent newspaper, is seeking an experienced distribution manager with strong leadership skills and distribution knowledge. The successful candidate must be goal and results oriented, possess excellent communication skills, have the ability to lead and motivate a dedicated team of employees in a highly competitive environment. A minimum of 3 years supervisory experience with a successful work history is a must. Responsibilities include strategic distribution planning and market analysis. Competitive pay and benefits. If the possibility of challenging work is appealing please send your resume with a cover letter to HR Department Attn.: Circ. Mgr., fax 415-437-3960 or email to HR@sfbg.com. EOE. No calls.

GUARDIAN



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Job duties include sales presentations to large advertisers and agencies, phone heavy sales, and leading the department toward new business generation. Prior sales experience in media or telesales environment preferred but not required. If you want to work in a fun sales environment with diverse and progressive-minded coworkers who know how to get work done without having a corporate mindset, then look no further!

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If you enjoy working in a fast-paced, progressive work environment, then send your resume to HR Dept., Attn.: Classifieds, San Francisco Bay Guardian, 520 Hampshire, San Francisco, CA 94110 or e-mail (no attachments please) to charlotte_harper@sfbg.com. Fax (415) 621-2016 or call (415) 487-2514. EOE.

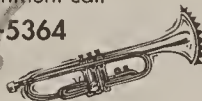
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Operations Manager
The San Francisco Bay Guardian is looking for an Operations Manager to provide leadership and day-to-day direction to employees in the Production, Information Systems and Property Management departments. The primary objective of this key leadership position is to develop a solid employee support team whose immediate goal is to ensure continued excellent client service through the use of creativity and innovative work processes. Responsibilities also include strategic planning, and budget management. The successful candidate must have strong verbal and written skills, excellent team building ability and a publication background. Minimum of 5 years managerial experience with a successful work history and two years supervisory experience are essential. SFBG is a weekly alternative newspaper with an exciting work environment, competitive pay and good benefits. If this job sounds like a perfect fit forward please forward your resume to: HRO/opsMgr., 520 Hampshire, San Francisco, CA 94110-1417, email: charlotte_harper@sfbg.com (text only) or Fax 415-437-3960. No calls please. EOE

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Publishing Assistant for Down There Press
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SOCIAL SERVICES

SF Women Against Rape new volunteer training. Starts May 1 and ends June 9th. Bilingual/bicultural especially needed (stipend avail) Women of color, immigrant women; queer women, transgendered women, elder women, young women differently abled women and working class/low income women especially needed as volunteers. Call 415-861-2024...x 311

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Supervise middle school aged children completing service learning projects. Resume/cover to HR Manager, Fax (510) 992-7951, e-mail: dlpiper@ebcc-school.org, www.ebcc-school.org

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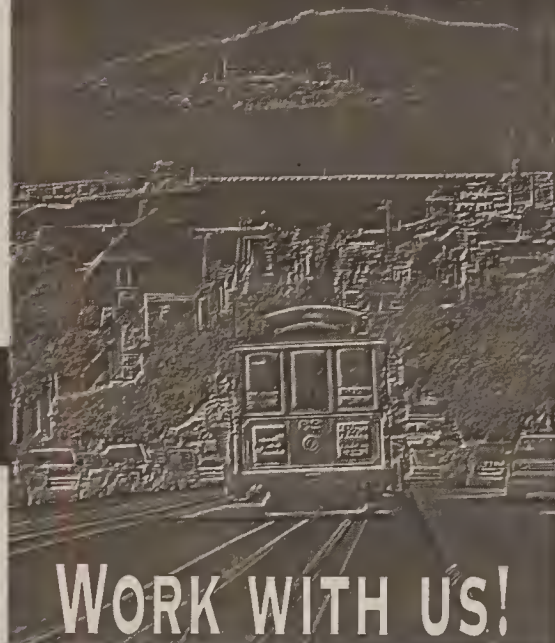
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Study of Antidepressant- Induced Erectile Dysfunction

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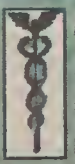
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For further information, please call the study coordinator:

(415) 476-9296 x: 313 Mark Jacobson, Principal Investigator ucsf Positive Health Program Research Group 995 Potrero Avenue, Ward 84 San Francisco, CA 94110

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